THE

CENTENNIAL EXHIBITION OF 1876.

WHAT WE SAW,

AND

HOW WE SAW IT.

PART II.

A TOUR

THROUGH THE MAIN BUILDING.

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TO

HENRY PETTIT, ESQ.,

Architect of the Main Building,

AND

Chief of the Bureau of Installation, U. S. Centennial Commission,

THIS LITTLE VOLUME IS

RESPECTFULLY DEDICATED.

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A TOUR

THROUGH THE MAIN BUILDING.

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A TOUR THROUGH THE MAIN BUILDING.

ARGENTINE REPUBLIC.

AS we go into the Main Building by the west door we remember that "the world is all before us where to choose," and entering instead of leaving Paradise, we cast about us to decide which country we will explore. So great and varied is the wealth and interest of this microcosm that we can hardly choose amiss. As it is the duty and pleasure of Americans to sympathize with republics, we decide upon beginning our travels in the Argentine Republic. Before setting forth we find it necessary to clear our minds from some fogs engendered by the war-clouds that for so many years hung over South America. "What States are embraced in the Argentine Republic?" asks Ignoramus. "Peru, Bolivia and Buenos Ayres," promptly replies Wiseacre, only to be confounded by the superior information of the schoolmistress, who quietly informs us that it is a confederation of fourteen provinces and three large territories; contains about twelve million square miles, and has a population of two millions. The provinces are Buenos Ayres, Entre Rios, Corrientes, Santa Fé, Cordoba, San-

tiago del Estero, Tucuman, Salta, Jujui, Catamarca, Rioja, San Juan, Mendoza and San Luis. The territories are Gran Chaco, Pampas and Patagonia. Each State has its legislature, courts of justice and political government, but there are common codes of civil, penal and commercial law. Its public officers and legislative bodies are elected in similar manner to our own. Its capital is Buenos Ayres, in the province of that name, which although especially associated in our minds with exports of hides and tallow, has much wealth and refinement and is called the Athens of South America. In this Exposition the republic ranks amongst nations of the fifth order. The confederation is sixty-six years old.

The mineralogist and geologist will be interested in the fine exhibition of minerals from the several States, which is arranged in a circle at the entrance of this department. The mountain of Famatina has wonderful mineral wealth and is especially rich in silver ore.

Passing beyond the minerals, we see on our left a beautiful table inlaid with native woods; about its border are the names of the fourteen States, with sketches of scenery in each upon light-colored wood, the centre being occupied by the arms of the republic. A wreath of flowers twines gracefully about each picture. This artistic table was made in Buenos Ayres and is for sale at $1200. There are more than three hundred kinds of wood in the table.

A glass case in the centre contains delicate lace and muslin handiwork of South American ladies. Some of the larger pieces are designed for mantillas, which the *señoras* wear over their heads in a graceful fashion; other pieces, beautifully wrought, are to be used in draping tables and mirrors. A richly-embroidered

alba, worn by priests, forms by its bright coloring a pleasing contrast to the lace-work. Miss Etchevehere dedicates to the President of the United States of America an embroidered handkerchief, on which are heads of Washington and Lincoln in India ink.

One of the two cases devoted to woman's work contains maté cups of silver, cebil and palo-santo wood sent by the San Luis commission of ladies. Great interest was felt by this country in our Exposition, and commissioners were appointed to solicit exhibits in the several provinces, who were assisted in their work by commissions of ladies.

Yerba, or maté, is the Paraguayan tea which forms one of the principal exports of that State. It is sent principally to Buenos Ayres and gives Paraguay about $1,000,000 annually.

In the centre of this section is an ingenious travelling trunk, which when opened becomes a handsome morocco-covered sofa or bed. It has several compartments and drawers, in which are toilet articles, table ware and writing materials necessary for a traveller's comfort. A snail with its house on its back is hardly more independent of hotels than would be the æsthetic pilgrim to the Exposition if provided with this trunk and a tent.

A little beyond the trunk, on the right, are two life-size figures of Guachos. One represents the ne'er-do-well who lives by his wits and preys upon society as a gambler; the other a herdsman of the pampas. Both are dressed in national costume. The gay gallant wears a scarlet jacket over which hangs loosely a gay poncha or blanket, and loose white chiripa or trowsers. In his wide tiradores (belt) is stuck a formidable-looking knife. His vis-a-vis has rather a baggy appearance,

and one wonders if his attire does not impede his movements. His poncha and colored chiripa are coarser than those of his neighbor. He wears the large silver spurs peculiar to that region.

An elaborately carved mirror-frame is the work of an illiterate man and deserves notice, as does another specimen by a lad seventeen years old. Shawls and ponchas of vicuna wool are in a large case at the left. One who has time to examine the books of photographic views of scenery in the Argentine States will feel repaid for the trouble.

A violin marked for sale at $250 has the peculiarity of being in several pieces and can be packed in a small box.

The exhibits of the educational and scientific department are of especial value to one who wishes to understand the present state and prospects of the Argentines.

There are five hundred specimens of medicinal plants and an interesting collection of herbariums. Some earthen pots, plates and jars, made by the native Indians, and some silver Indian ear-rings are noteworthy.

We leave this section with a good deal of faith in the future prosperity of our young sister Argentina, which will be developed by the railways built and projected, opening the interior to settlement.

CHILI.

By the side of Argentina is the section devoted to Chili. It also has a fine collection of minerals, among them large and valuable specimens of malachite and copper, as well as gold and silver-bearing rocks.

Near the entrance to the Chilian department is an expressive bronze figure of an Indian playing the national game of ball.

The exhibits of Chili are not so numerous and varied as those of its Argentine neighbor, but are for the most part of value.

In a glass case, on the right, are large and beautifully bound books whose edges have, instead of gilding, painted sketches of Chilian scenery.

Upon a beautiful table of buff marble veined with white, in the centre of this section, is a glass case covering a gentleman's hat of the kind known to us as Panama. It is of such exquisite fineness that we are ready to attribute the work to fairy fingers. Our suspicion strengthens when we learn that the palm leaves must be gathered after nightfall and are useless if kept till dawn, consequently the work must be done in the hours when fairies are abroad; but our visions of fairy folk vanish as we hear that the sum of $125 in mortal gold was paid for it in Chili. Its fine plaiting represents the work of six months. Its price is $200.

PERU.

In Peru not only antiquarians and scholars but unlearned mortals linger with deep interest over the collection of pottery, mummies and other relics from the Peruvian mounds in which are buried so many memorials of the ancient Aztec civilization of that country. It is a part of the Colville private collection.

Connoisseurs in ceramics find in the Aztec pottery striking resemblances in shape, color and ornamenta-

tion to the early Cyprian. Many of the jugs and drinking vessels are artistically shaped. Numbers of them are adorned with reptiles or other animals, and human faces. Small idols abound. Some of them were partly covered with cloth on which are pictured objects meant for birds.

In the centre of this section is a glass case of mummies and Aztec skulls, none of which are believed to be less than three thousand years old. The best preserved one appears to have been once a woman, who doubtless —how many centuries ago none can tell—toiled up the stone steps leading from their deep fountains with water-jars upon her head. That she had her share of womanly household tasks we judge from the sticks wound with thread which are thrust into the wrappings about her breast. It was supposed, naturally, that in another world the woman would weave cloth as she had done here, and would need the materials for that industry. The outside garb of this hideous object is a feather robe tolerably well preserved. In one part of the case is a more gorgeous one, its colors as bright as when first entombed.

On the same table with the pottery are discolored baskets filled with what appear to be things used and valued by women. There are also bows and arrows and ears of corn. These relics are far more interesting than any other exhibits of Peru. A basket in silver filigree is the sole representative of that branch of art. Two valuable specimens of gold and silver-bearing rocks are in separate glass cases.

FREE STATE OF ORANGE.

We pass from Peru to the small section devoted to the exhibits of the Orange Free State. This little republic in South Africa, with an area of more than seventy thousand square miles, is even less known than the Argentine. It is a well-watered grazing country, over whose plains roam vast numbers of the various species of antelopes, with which all readers of Mayne Reid's graphic tales are familiar. The gembuck, roerbuck, rietbuck and hartebeeste, whose beautifully mounted horns adorn this section, are old acquaintances to many of us. Elephants, lions and other wild beasts were once to be found in Orange in great numbers, but with the settlement of the country they have retired northward. Ostrich plumes and eggs, with finely-arranged, bright-plumaged birds, are in glass cases. Among them is the reptile-eating secretarius. A case of moths and butterflies, and another containing a variety of insects, testify to some one's love of entomology. Sections of polished mimosa, blue-gum and olive trees, represent the native woods. Baskets and an earthen dish witness to the untutored skill of the natives.

A group of wooden statuettes, carved with a pocket-knife, are the sole representatives of art, and although rude and clumsy in execution, interest us as proving that in that distant land, far from the ordinary incentives to genius, a spark glimmers.

In the middle of the section is a case of rough diamonds and diamondiferous soil from the great South African diamond field which extends into Orange.

Specimens of edible grains and of wool are worth

examining. An odd-looking fruit, larger than an orange, and ash-colored, with its seeds and dried fibres, is used by the natives as medicine. It is called the cream-tartar fruit.

With a parting glance at the bundles of whips made of rhinoceros hide, with which the Dutch Booers urge on the cattle attached to their great transport wagons, we pass, with as much ease and despatch as though we wore seven-league boots, to the old empire whose customs and manners are stereotyped.

CHINA.

There has been within a few years an increase of public interest respecting one of the oldest civilizations in the world, that of China, owing, perhaps, to new views of Confucius and his wisdom and goodness; yet more to the perplexing element which the advent of Chinamen upon our Pacific coast has added to the troublesome labor problem, and somewhat to the popularity of Bret Harte's "Heathen Chinee." Thoughtful people remember the perfection of its civil service, which stimulates education by making public office the reward of high scholarship, and gives the poor lad a chance to achieve distinction. It is a land of strong contrasts, whose conservatism is hardly thrilled by the strong current of excitement sweeping from the outside world to its boundaries. We have all wanted to see the land whose men wear long hair and gowns, and whose women are thought to have no souls, and here is a bit of it at our doors. To see a live mandarin sitting among treasures of china, ivory, and lacquer-

work, with his passionless face unmoved by the excitement and pleasure about him, is a sight of sights to many visitors to the Centennial, in whose too prosaic lives this holiday summer will be remembered as a mosaic of light, color and pleasure, and who here first learn that although the world is vast and customs vary, humanity in Orient and Occident is one.

Probably many of the thousands who linger in this section fail to learn that the most interesting and valuable exhibit in it belongs to the richest man in the Celestial Empire, Hu Kisang Yung, of Hong Chow, a red-button mandarin of the first order. He has a bank in every large city—is worth $30,000,000, and lives in a house that cost $2,000,000. "All China small boy knew he name," said one of the attendants to an interviewer. This gentleman can afford to indulge his tastes as a *virtuoso*, and has a large collection of antique china and bronzes. Many of the articles are ten hundred years old, and some of them fifteen hundred. Whether the great mandarin wanted American small boys to know his name, or was moved to send this exhibit by a desire to give pleasure to us outside barbarians, does not appear, nor need we inquire too closely; the main point is that it is here, and we may gain pleasure and profit from its examination.

There is a hasty searching the memory for half-forgotten crumbs of knowledge about China as we turn into the entrance, above which is written in Chinese, the words, "Great China."

One reminds another that the Chinese invented chinaware, gunpowder, and the art of weaving silk, and is glad to be told in return that those who knew the empire only through the cities open to foreigners, have no idea of the exclusiveness of the people; that

Canton is half foreign, and its wares made to suit foreign markets, and that only in the north do we come upon the land whose customs are stereotyped, and who distrust and hate foreigners; that of the thousands yearly immigrating to America not one is from northern China.

We find Hu Kisang Yung's exhibits on the right as we enter, and they extend along its whole length—the chinaware in immense bowls, jars, platters, and objects which we cannot name, as they are novel to us. Its technical name is cloisonné. It has a copper base on which the china is enamelled, and would seem almost indestructible. The art of making the bright colors which adorn it is lost. Beside its brilliant reds and greens, the Japanese and other imitations of cloisonné look dull indeed. These wares are valued at a high price. Here is a vase marked $2,500; there an ornament shaped something like a teakettle, supported by birds, which has to the uninitiated no especial beauty, is sold for $2,500. From the absence of graceful forms, and the prevalence in modern as in ancient china of bald-headed, grotesque Chinamen, and gaping, grinning dragons, we infer that art in China is stationary and not always celestial in its conceptions. The bronzes are not to be compared for beauty of shape and ornamentation to the modern, but they are old and rare, consequently they are costly. A few are ugly, and suggest the suspicion that a raid upon Chinese kitchens has been made, and the spoils, in the shape of bake-kettles, brought here.

A large glass case is filled with smaller articles of this exhibit, some of them very beautiful. There are several pieces of the rare jade stone, which, although so precious that the fine specimens are never sent out of

the country, does not tempt us to break the tenth commandment. A small jade vase of dark green is sold for $400; if it were of the lighter and rarer shade it would bring thousands instead of hundreds.

We here supposed ourselves ending our study of the antiques on the outside row. Re-entering the enclosure at the back part, we fix our attention upon a wonderful bedstead upon whose exquisite carving thirty men were employed about three years. Its light red wood is decorated with delicate carvings in ivory; dragons and lizards amicably climb its four corners; the sides supporting the canopied top of white silk are a mass of delicate and intricate carving in simpler forms. Its price is $4,000. Near it is a high, wide, carved doorway which is admired by all observers. The card marking its sale to the Pennsylvania Museum of Art sanctions our praise. Passing through it we see another bedstead with arched top of white silk painted in lovely designs, which, although simpler than the other, proves to most people more attractive than the one with sleep-disturbing dragons. Tables and boxes, both inlaid and lacquered, are all about us, with huge bowls of modern china, and table-ware so beautiful as to exhaust our stock of superlatives. Lovely effects are produced in lacquer-work by two shades of gold on the black ground. The rice plant is often portrayed in both wreaths and solitary stalks. A case of crape shawls recalls memories of the vanished days when she who had a Canton crape shawl was provided for life with an elegant summer wrap. These are richly embroidered, and fall in soft, creamy folds. A case of silk and fine dress goods sends ladies into mild raptures. Hu Kisang Yung has sent with his goods one piece of silk which is for sale at $16 per yard, but it

is not displayed lest it should be damaged by the sunlight.

At the extreme right are large and beautiful screens in great variety of lacquer-work. Following them to the entrance we come to the gems among screens. On white silk are painted and embroidered birds of brightest plumage. The centre of the gayest one has a peacock with his tail spread. This is in needlework as perfect as painting. Both men and women are employed at this work.

Retracing our steps towards the middle of the department, we find that our enjoyment of the carved ivory which fills a large case can only be expressed by exclamation points. One might as well try to describe to a man, blind from birth, a sunset cloud, as convey to one who has never seen it an adequate idea of the fineness and beauty of this exquisite carving. What patience and how many years of labor have been expended upon this ball, which holds thirteen more, all covered with delicate work; or the pagoda, in and out of whose courts worshippers are passing; or the large junk with its passengers, in which we cannot detect an imperfect line. Two tusks carved in high relief are marked $160 each, and sold to the Pennsylvania Museum of Art, which appears to be securing in each section many of the gems of the Exhibition. There are necklaces of gold and ivory, fans, boxes, trinkets and articles for use and ornament in profusion.

One unlearned respecting the habits of the Chinese might get a pretty good picture of them in his mind by studying the domestic, hunting, fishing and festive scenes portrayed on the vases and tables. A long row of what appear to be jars with covers puzzles many observers. They are garden seats. With these we close our visit to the antipodes, and with unsated

curiosity set forth for Italy, opposite us, which we reach in about one minute and a half, if the crowd is not too dense.

ITALY.

It is with eager expectation that one enters Italy, the land of art and beauty, the theme of poets for ages. We are not disappointed, but find ourselves at once surrounded by exquisite mosaics, bronzes and gems. Near the entrance is a table covered with small bronze statues. The lovely Narcissus, Praxitiles and his faun, Diana holding a deer with one hand, whilst she looks expectant into the distance, and the noble face and figure of Cæsar Augustus, are the gems of this collection. Near the bronzes is a fine mosaic table covered with bouquets of flowers, and human figures. An inlaid table has the Cathedral of Milan in mosaic for a centre ornament. A black savage supporting a table is more odd than attractive. Passing toward the centre we hasten to feast our eyes on the cases of jewels, which are not to be viewed simply as ornaments, but as works of art. In the case of E. Geraldina, the most noteworthy of the necklaces is one in the Byzantine style, of very rare beauty. There are amethyst necklaces which are only less attractive than the cameos. A singular set in this case is a locket with the head of a savage in black onyx, across which is a band of emeralds and rubies. To describe the exhibits in this case alone, that are worth careful study, would occupy all the space we have to devote to this class of exhibits. The case of Bellazle, from Rome, has not only cameo necklaces of rare beauty, but a gold one in square form

instead of a circle, set with great sapphires and smaller emeralds and rubies. Above it is a locket of pearls, diamonds and onyx, sold to the Empress of Brazil. An enormous smoke pearl is set in a locket. There are no finer diamonds and cameos in the Italian exhibit than we find in this case. Rings of solitaire pearls alternate with fine diamond and mosaic ones. By this time we are so used to splendor that a small case of cameos and silver filigree near us makes but little impression. A little to the right we notice a case of gold and silver filigree in which the ornaments are marked for sale, and may be delivered at once. In the centre of this part of the section is a high case from Firenze, in which there are not so many jewels as mosaic boxes, and other parlor ornaments very richly ornamented. There are in it a few cameos and turquoises, one necklace set with star-shaped pendants attracting our especial admiration. Near it is a small case devoted entirely to turquoise ornaments.

But the choicest exhibit here is Castellani's case of jewels. They are so rarely wrought that even the necklaces of Etruscan gold should be seen through a magnifying glass, in order to be fully appreciated. One of the gold necklaces consists of antique heads depending from a wrought band. Another is of gold and small sapphires. A tiara of marvellous beauty is thickly set with tiny sapphires, rubies, and other rare gems and pearls. A second tiara is of exquisitely wrought gold. A head of Medusa attracts our admiration in a locket. Near these works of art is a low case of tortoise-shell ornaments, which are as perfect in their different style as are the gems. The cases of coral offer every ornament that the most exacting beauty can desire, in this much prized material.

We now reach a second collection of bronzes, over which the art lover will linger. Near them are statues in terra cotta, and just below the bronzes the helmet and shield of Francis I. and of Henry IV. in electro-galvanic work. Still more interesting is Flaxmens' "Shield of Achilles," in the same work. There are also the "Madonna del la Seggiola," and a "St. John," but we do not like them. A large bell, richly ornamented, is sold to the Italian Church of St. Mary Magdalene, in Philadelphia. At the case of Genoa velvets we turn back towards the entrance, leaving those who have more time to look at the exhibits of various manufactures beyond the more artistic department. On our right we find a collection of majolica, and some Palissy ware which we feel sure is deserving praise, because we see so many of the pieces have been sold to the Pennsylvania Art Museum.

But we are yet more attracted to the corner made beautiful by rare tables in Venetian mosaic, which far exceed in design and color all others displayed in Italy, and the Venetian mirrors, one of which is so perfect that it would of itself make a room seem completely furnished.

We are now near the entrance, and find on our right an ebony cabinet, inlaid with pearl and adorned with golden statuettes, which is fine enough for a king's palace, and valued at $20,000. Carved frames and a mantelpiece are not so beautiful as the carved bedstead and bookcase on the right of the entrance, with a great mirror-frame, which is carved to represent a ruined fountain in Pompeii, with its surroundings. It is greatly admired. Beyond it is a richly carved bedstead for sale at $4,000, and between it and a neighboring bookcase is a marble bust of a woman of the people,

showing the costume worn by women in 1820. Three other busts near this one represent the costume in 1873, and the peasant dress in the neighborhood of Rome. With a parting glance at the beloved Cæsar Augustus, we are ready to seek a cooler climate, and have no difficulty in reaching Norway.

NORWAY.

We are not sorry to pass from Italy to Norway, because the name has associations that bring us a sense of coolness in the most fervent midsummer heat, presenting to our minds cool pictures of mountains and uplands to which the cattle are driven for summer pasturage, and where ruddy, strong-handed peasant girls make cheese during long midsummer days; of fishers dropping their nets into the sparkling fiords, as the sun mounts high; or of fur-wrapped peasants making their way on snow-shoes across white wastes of snow, or drawn by sturdy Norwegian horses through sombre forests of spruce and larch on gray winter days.

Norway formed a part of old Scandinavia, from which the Norsemen, led by fierce, light-haired Vikings, whose pastime and passion was war, swept down upon and ravaged the fertile fields of France and of all southern Europe, ages ago; the half-savage Harolds and Oscars to sail unknown seas in search of adventure, and made them so long the terror of Europe, finds in their descendants a more wholesome vent and stimulates them to contend with difficulties of soil and climate, the latter, although so tempered by the Gulf Stream as to be less severe than that of other high

latitudes, being very cold, and often blighting the hopes of the farmer by a sudden frost in summer. The peasants are devout and simple-mannered, industrious and self-denying.

As we enter Norway we turn the kaleidoscope of mind, and to the cameos, jewels, and mosaics of Italy succeed pictures of life in the north. On our left we first notice a small collection of snow-shoes, and a sled in which the Norwegian swiftly glides over his icy fields. At the head of a row of carrioles is a low sledge with a comfortable seat, made in one of the mountain districts in 1725. It has been, until lately, kept in the same family as an heirloom. The carrioles beyond it, with whose general construction all reading people are familiar through books of travel, are charming little vehicles with room for but one person. On a small oval seat behind, the guide, who is often a young girl, stands and drives, unless the traveller chooses to hold the reins, in which case she can sit upon the little perch with her back to the horse.

We naturally expect to see from Norway fine furs, and are not disappointed. On our right are rugs of white polar bear skins with their beautiful, savage-looking heads left on, red and white fox, wolf, lynx and reindeer, all for sale at low prices. If we give our imagination a little play and introduce a few icebergs as a background for the bears, we may find even furs cooling objects of contemplation on a hot day.

The most beautiful of all rugs are those made of eider and of loon skins. The eider are bordered either by wings or bird skins, and, as well as the loon skins, are far too beautiful to be trodden under foot.

Beyond the furs is one of the pretty fountains bordered with growing plants that help not only to cool but to give

an idyllic aspect to the Main Building. Still farther on are exhibits of the iron industry, which is a great source of wealth to Norway; the model of an ancient ship with a warrior at its prow, and school furniture. Turning back toward the main entrance, we find on our right more furs, and on the left the most interesting of all Norway's exhibits, both to the antiquarian and to the lover of Norwegian history and tales. From William Gram, of Christiania, dealer in antiques, comes a collection which makes one long to go to Christiania, and search every nook and corner of Mr. Gram's shop. From Stavanger comes a bedstead of carved and inlaid oak, three hundred years old. A buffet or sideboard, of similar style and age, stands next, and then a cabinet of oak and ebony. Brass shields and candlesticks, made in the middle ages, are upon these articles; also a great mug or flagon (which appears to be pewter, but is called silver in the catalogue), such as at the old time feasts of knights and warriors were passed from one to another full of the strong drink in which they delighted. It has the following inscription: "*Diesen Beckerhabe ich hans Clauwsen meinerlieben o himbe undt vor moudern aus scholdiger dankbarheit vor ehet, Ano* 1632." Yet more interesting are the two-handed swords, glaives, battle-axes, crossbows, guns, halberds, cutlasses, sabres, powder-horns, and pistols with wheel locks, which we find fastened to a small partition dividing them from the old furniture. It would take the strength of a Viking, we think, to wield the great two-handed weapons. A gun with wheel lock is inlaid with mother-of-pearl, and has engravings of faces along its handle. This weapon, which must have belonged to a warrior of high degree, dates from the fifteenth century. A huge spear is inscribed with its long dead owner's name, "Jesu Daf-

veson, Anno 1624." Many of these relics are inscribed with names of men about whom we know nothing save that they lived and died. One small-sword has a gilt and plated handle, and on its blade ten embossed figures of electors and emperors.

A case near the furs has in its lower part a valuable collection of old German jugs, from the sixteenth and seventeenth centuries. They are gray, with blue and violet ornaments, brown with medallions, coats of arms, inscriptions, lion heads, and figures of musicians and dancers in high relief. Above the jugs is a very interesting collection of relics connected with the daily life of the people; silver drinking and communion cups, snuff and scent boxes, chatelaines, necklaces, rings, clasps, brooches in gold and silver filigree, a china jug with silver top, embossed with a figure of a soldier on horseback in gilt armor, from the fifteenth century. There are bridal belts, and a bridal crown of silver-gilt. It is with a sort of surprise that one turns from these antiques to find one's self in the midst of so many prosaic evidences that one is not, after all, in the middle age period. In another part of this section we find not only cloths, boots and shoes, great ingots of silver and other products of Norwegian industry, of like nature, but cases of filigree silver ornaments of great beauty. Duplicates of many of the brooches, crosses and other trinkets may be bought at low prices. A large and handsome epergne is the centre-piece of one case. In another, which has many bracelets and necklaces, is a silver horn of great beauty, resting on a bowed old man of frosted silver, and an ebony stand. Near the top it is encircled by statuettes, and on its top is a harper with his harp. The conception of this piece is very unusual and artistic.

The life-size peasant groups in wax attract much attention. Two of these groups represent Laplanders; another a hale old peasant reading the Bible to his wife. Both are dressed in the costume of their province, and are seated at an old table, evidently, like their costume, an heirloom. The best of the four groups represents a bride and groom. Their dress belongs to the Gram collection of relics, and is profusely ornamented with silver and gilt buttons, buckles and chains. Their fine frank faces look as conscious and semi-imbecile as newly wedded couples in all lands usually do. The bridal crown on the bride's head is three hundred years old.

From Norway we naturally pass to its twin kingdom, Sweden.

SWEDEN.

We meet in this country's exhibit gratifying evidence that her technical schools and compulsory education lead to the best results. In many of the mining districts, and in large manufactories, the proprietors have either founded at their own cost, or encouraged among their work-people, evening and industrial schools, libraries, bath-rooms and hospitals. In some cases there are burial societies and clubs to provide for widows. In one instance a large park is provided for the workmen in which is a dancing-floor, where on each Sunday afternoon a band of musicians plays, the company providing a competent teacher for it. One cannot read the Swedish statistics without feeling sure that the Swedish working people are better off than most of their class in other lands.

It would be wearisome were we to enumerate the objects of interest in this department. There is a very valuable exhibit of furs, embracing more varieties than that of Norway. Two magnificent vases made for the Centennial are near the glass and china. One is a deep blue color, and is ornamented in imitation of antiques; the other, of a lighter shade, has the Swedish coat of arms upon it. A lovely parian vase displays a wealth of grape clusters, tendrils and leaves. The majolica ware deserves careful study and comparison with that in other departments. There is also very handsome porcelain and parian ware, with an elegant assortment of cut, engraved and common glass, and very many vases of rare beauty. An elegant table with the arms of Sweden upon it is for sale at $445. Another, a Scandinavian cabinet table, has paintings on glass of the most prominent places and rulers of Scandinavia. In the middle is the sound, with Helsingborg, the Danish coast, and Kronborg Castle in the background, surrounded by ornaments in gold, silver and colors; about the edge are views of Stockholm and other cities. A very elegant porcelain fire-screen profusely ornamented in light blue, green and gold, with its accompanying hall candelabra, is sold to Mrs. William Astor. A fine geological map exhibits the strata about Maar Lake.

On the left, going from main entrance, is a chair carved in the northern style, made of oak from the Applet, a Swedish line-of-battle ship which foundered in 1676. It is purchased by the Pennsylvania School of Industrial Art. There are also pianos and parlor organs, and handsome furniture of birchwood. Those who have but little time to spend in each section will probably care most for the pottery and peasant groups. The latter are even more interesting than those in Nor-

way. In one a family is gathered about a wounded deer. The hunter's face looks satisfied with his work, while a shade of pity for the suffering animal half saddens it.

Another family of Lapps display their ugly faces. A more attractive group is that in which the little child tries to spring from its attendant's arms to greet its mother, who appears to have just come from market, while the father sits quietly by. The hands of all these wax-figures are very true to nature in their work-worn look, as might be expected from the distinguished Swedish artist who modelled them.

The finest group of all shows an experience common to all lands. The baby of the household lies dying in its cradle, while the mother bows her head over it in deep anguish. The father, against whose knee an older child nestles, sorrowful and affrighted, sits near the cradle head, and the old pastor, whose face expresses deep sympathy, leans on his cane, powerless to help them.

DENMARK.

We cross the main aisle to Denmark, opposite Victoria. Outside the entrance stand fine copies of Thorwaldsen's "Hebe and Ganymede." In front of the entrance is a fine bronze statue marked "Polyfam." The terra cotta ware in Denmark is probably the finest collection in the building. Much of the ornamentation is in imitation of the antique, and is the special feature of the Danish exhibit. On the left, in the first case, is a fine silver service in *repoussé;* in the second a silver model of a fountain in Copenhagen, a table

ornament, which is very beautiful, and valued at $4,290. It is surrounded by emblematic figures. Connoisseurs will wish to spend much time over it and the terra cotta ware. On the right are a few bronzes, and statuettes in wood. Farther on are photographic views, among them one of "Hans Christian Andersen's Homestead." In another division is a set of blue velvet furniture, more terra cotta ware, and a case of gloves. Yet farther on we find on the right the stone weapons of pre-historic men, which are found in great quantities in the Danish tumuli. On the left is an Eskemo kyack, or boat, from Greenland. Several small bas reliefs, suitable for hanging on parlor walls, reproduce some of Thorwaldsen's best things. "Night and Morning" are the copies most familiar to us all.

JAPAN.

Opposite Sweden are the exhibits of Japan, a country which has during the last decade attracted so general attention for its advance in education and liberal thought, that little need be said respecting it. Its ingenious and industrious people and its scholars have been well represented in America, and have won our respect and confidence. The government has shown singular liberality in advancing the objects of this exposition. It not only made advances of money to manufacturers who wished to make goods of especial value to display here, but pays the expenses of all exhibitors who desire to accompany their goods, after furnishing a large sum to cover the expenses attending their transport and exhibition. No nation has greater

promise of a grand future than this old Japan, which seems to have suddenly awakened from a sleep as dreamless as that of the "Sleeping Beauty," to a renewed youth and activity.

It is with a sort of despair that we look around amongst the wealth of Japanese art, to see what is most worthy of mention. Where all is so perfect any distinction seems invidious. We assure our readers that they may safely resolve upon seeing everything in this section, for all is beautiful and rare. The elevated platform devoted to bronzes first catches the eye. These are nearly all large and costly pieces highly ornamented, and defy description except by an artist or a connoisseur. They are of great value. Very near are the large and elegant vases of Arita (Hizen) ware made especially for this exhibition. They are incomparably more beautiful than any in the Chinese department, both in shape and decoration; and we know of none more artistic in the building. Not far away is a case of ancient pottery which is not for sale. It is far less attractive than the modern. There is a great variety of porcelain, the different kinds sometimes named after the place of their manufacture, and sometimes for the inventor. The Banko Yaki is an example of the latter. The specimen of it here is an unglazed brown tea service, but the original ware is purple, brown and sometimes light yellow. Nearly all the smaller articles are made on wooden moulds by tamping. Almost all the ware in common use in Japan is Sometsaki, a porcelain decorated with blue paint beneath the glazing. The Kaga ware is known by its fine gold ornamentation, generally on red, but sometimes a black ground, having open fields with paintings of flowers, birds or persons, either in red or gold outlines, or

painted with transparent enamels. The Satsuma is a valued ware.

Near the bronzes is a case containing some vases of the famous Moka me manufacture. They are of silver, copper, and an alloy of copper and gold, made by a peculiar process, which is described on a placard attached to them. None so large as these were ever before made.

There are not only many cases of fine ware, lacquer work in great variety, a case of coins, a bed-chamber furnished with costly carved furniture, the bed being covered with a satin counterpane richly embroidered, the pillows covered with silk cases, but screens in silk and in lacquer in such variety that it would be tedious to describe them. One is covered with painted fans, others with birds, human figures, grotesque scenes, flowers, and scenes from the Japanese mythology. An extremely beautiful one is in the back of the lacquer-work exhibit, opposite the carved furniture spoken of above. It is inlaid with pearl and embossed with gold. A model of a Japanese vessel occupies a case by itself, and is gorgeous in gold, green, and red, with a sail of crape.

The case of carved ivory vases must not be overlooked, nor that having red lacquer ware, nor the two full of armor and weapons. The arrows are formidable things. In another place we come upon gayly decorated leather of the finest quality. We should like to listen to the musical instruments, several of which we are unable to name. The educational and scientific exhibits occupy a large space in the rear, and should be thoroughly examined by all who would appreciate the Japanese. Returning to the entrance, we come upon a large collection of the Owari ware, which is in deep and light blue and white, and rests the eyes after so much splendor of ornamentation.

The silks and crapes do not strike us as being so elegant as those of the Chinese; they appear to be thinner in texture. A great crystal ball rests upon its cushion on a standard, and is as beautiful as a jewel. With a parting injunction to devote as much time as possible to Japan, we invite our readers to accompany us to Tunis.

TUNIS.

These exhibits are all credited to "his Highness the Bey of Tunis." Here we find a profusion of the rich gold thread embroidery characteristic of the Moors. There are saddles, cushions, slippers, and fezzes, a mass of gold braiding and stitching. There are several cases of this oriental work. Another contains weapons richly decorated; a gun with pearl inlaid handle, scimetars with gold handles, and knife-like weapons whose names are unknown to us. There is a case of gold and silver filigree, but inferior to that in Norway and Italy. His Highness the Bey values his exhibits at a good price. Five pastilles about as large as lozenges sell for $1.00. Extracts of flowers we expect to pay roundly for anywhere. Otto of rose in tiny bottles is marked $1.25; jessamine $3.00; sandal wood also tempts us. The rose makes itself evident through the closed glass case.

We find a small collection of Tunisian coins, a case of gay striped cloths of thin texture, such as both sexes use for wraps, and gay flowing gowns take our imagination into the harems, and seat us beside dark-eyed beauties in their native land. The most interesting thing in this small section is a great slab, which once

in the palmy days of Carthage was trodden by the feet of worshippers in the temple of Diana. It was found near the temple of Astarte, the Phœnician Juno, and was the only object exhumed unbroken. It is a mosaic of a large lion, and is wonderfully perfect in outline and action.

In a little enclosure hang Moorish instruments of music, a drum, cymbals, guitar, tambourine and others. There are great rugs with oriental devices, inlaid tables, chibouques, and dishes and pipes with gay arabesques.

A short journey takes us to the Sandwich Islands, the home of the traditional cannibal king.

SANDWICH ISLANDS.

HERE are pressed ferns and sea-weeds; cloaks made of the bark of the bread-fruit tree, trimmed with the lining of young cocoanut leaves and with the bark of the buraw tree. Tahitian hats, fans, and table mats, made of arrowroot plant, are very delicate. There are photographs of ancient idols, serene in their unrivalled ugliness; poa dishes of native wood; a wreath of shells and coral around a native greeting to America; minerals from the crater of Kilauea; photographs of native school teachers and pupils, with their school-houses; sugars; a plant called the silver sword, that grows at an elevation of from 8,000 to 12,000 feet above the sea; a model of a native boat; a case of shells; water-gourds, and beautiful inlaid tables of native woods. Queen Emma sends two cases of articles; among them are poa dishes made of kau wood; a feather cape, weapons, and necklaces of human hair, decorated with ivory ornaments. Beyond her cases is one filled with dainty coral,

PORTUGAL.

PORTUGAL is situated in this exhibition in the rear of Turkey. Elaborate carvings, in imitation of the ornamentation of the elegant building of the Commercial Association, at Oporto, first meet the eye as we go from the Sandwich Islands into Portugal. There are baskets, silks, musical instruments, and a marble bath-tub. The majolica ware is so very much admired that nearly every piece is sold. The Palissy imitations are in great variety. One peculiarity of the collections is the large number of articles for ornament solely, and representing animals, as a hare, a fish, a bull, and even a pig. A little way from the majolica is a lot of terra cotta ware in graceful forms, which is also sold. Many photographs of Portuguese gentlemen and ladies, and some of peasants and fishermen and women, give us an idea that they are a handsome race. A large stand of lay figures dressed in provincial costumes is a novel feature. A very ornate bas relief in marble should be examined. There are cases of filigree in gold and silver, mosaic tables, and silver bowls and pitchers.

EGYPT.

WE will next take Egypt, occupying the section next to Denmark. Over the entrance is the following inscription: "The oldest nation in the world sends its morning greeting to the youngest nation." We first notice a model of the largest pyramid in Egypt, the tomb of Pharaoh Khoofou, who reigned 4,000 years B. C. The pyramid is 470 feet high. On the right wall

of the section are photographs of noted ruins and of street scenes in Egypt. Farther on are brass dishes and a great salver ornamented with etching. These came from the Cairo Bazaar. Costly rugs or carpets, and inlaid and carved stools and low tables abound. Opposite the entrance are several pieces of elegant inlaid furniture; one is an ebony cabinet, profusely inlaid with pearl, valued at $4,000. An armoire beside it is not only inlaid with ivory, but embossed with silver. On the other side of the screen against which it stands are two carved Arabic doors and another ebony cabinet. On the left are dromedary saddles and some ancient Arabic gravestones found in Abyssinia. Also on the left is a case with many Turkish weapons. A Damascus sword, which cannot be bought, is in the case with a magnificent elephant saddle of crimson velvet richly embroidered with gold, worth $5,000. Some Arabic ornaments for mosques are on the wall near this case, most of them secured by the Pennsylvania Art Museum. Several cases are filled with gorgeous embroidery. The most costly are two covers for trays, which are a mass of embroidery in gold and cut glass ornaments in imitation of diamonds. Striped gauze undershirts for ladies' wear are embroidered with gold thread. Another costly and elegant article is a crimson velvet curtain to use in place of a door, also rich with gold. A white velvet table-cover, in gold and floral embroidery, perhaps bears off the palm for beauty. A crocodile and some rhinoceros horns occupy a large space. Two lamps for using in the mosque are suspended in the second case on the left of the entrance, valued at $5,000 each They are engraved with burnt colors. Some jewelry made at Arrooan and Soudan are in a case on the right This has also some incense and

sandal wood. A coffee service in gold filigree is valued at $4,000. There are plaster casts of Cleopatra, and of Pharaoh Rameses II., for whom Moses made so much trouble. He is represented as a young and handsome man. A door of the sanctuary of a mosque in Cairo is carved and inlaid with ebony and ivory, and is valued at $14,000. It was made in the fourteenth century. This is secured by the Boston Art Museum. At the back of the Egyptian section are books in Arabic. In one case we see an ancient writing on parchment from the museum at Boulay. There are cottons, dried plants, and a case of hardware: on the right a case of silk cocoons very tastefully arranged. Along the left wall on the eastern side is a collection of articles made by the natives of Soudan—shields, sandals, etc., and a piece of chain armor.

TURKEY.

TURKEY comes next in order; but perhaps it will be more enjoyable if visited after a tour in some other land, as its products bear a resemblance, in their richness of color and ornament, to those of Egypt. A long row of the admired Turkish rugs hangs along the right wall. There is a case of amulets and trinkets, and one of carved boxes and knick-knacks in olive, balsam, and oak wood. The fourth case has elegant thin goods. In the fifth are vases of greenware. There are gayly embroidered goods, and a case of sponges. Next to that observe inlaid goods and Turkish swords. There is a case of gums, opium, nutgalls, etc. We notice also

cotton, leather goods, and furs. The especial point of this exhibit is the rich variety of goods worn by Turks, and especially by the ladies of the seraglios.

VICTORIA.

Victoria, as every one knows, is a British colony in the southeast corner of Australia. A kangaroo awaits our entrance, but stands quietly on his hind feet as we pass in by the case in which are deposited fac-similes of the great nuggets of gold that have been found in the colony. One of them is said to be the largest ever found in the world. Most of them have names, as "Precious," "Kum Tow," "Viscount Canterbury," etc. There are specimens of auriferous quartz, magnetic iron sand, and small gems. Beyond the nuggets are wax models of the fruits of Victoria. Enormous pears and apples, with oranges and figs, prove it a good country for orcharding. There are books and paintings illustrative of the advantages and scenery of Victoria. A wild dog guards the lower left-hand corner. Returning toward the entrance, we find amethysts, topazes, and brown star sapphires; then a case of products of the various species of eucalyptus, the Australian fever remedy. A conspicuous object is a high tower-shaped case of fancy crackers and confections. There are shawls and blankets, cloth, and kangaroo, wild cat, and cassowary robes. A large cassowary near the entrance is by no means so fine a bird as the wild turkey, his neighbor. He looks ragged and discouraged. The colony would seem—if we may judge from its display of silk in skeins and of cocoons—to be a favorable spot

for that industry. It is to be hoped that not many of our readers will, like one visitor to the Exposition, mistake the cocoons for peanuts. There are a few bronzes, not especially noteworthy.

Passing again toward the back of the section, we find a comfortable foot-muff of gray opossum skin, and a case of models of fishes. One little fellow, named the "calbyonymus," has cherry-colored eyes and a mottled back in which the same color appears. Photographs of the natives show them in their wild state and after civilization. A monkey or a bushman is not uglier than most of them. The only statuary is near the entrance: "Lynceus and his Wife Hypmermnestra." Farmers, and all who understand the dependence of a land upon its agricultural prosperity, will look with interest at the many specimens of large, plump wheat kernels displayed in cases along one side. The exports of wool are even more valuable to Victoria than its gold, and wools are of course numerously represented. Glancing at the ores in bulk, and the cabbage-tree hats and mats, we finish our survey of Victoria. It is a more hilly land than Australia, having one mountain, "Feathertop," 630 feet high. Like Sweden it has a system of compulsory education. Next to it comes South Australia.

SOUTH AUSTRALIA.

Here we see raisins, wine, lime-juice, views of pastoral life, models of fruit, useful and ornamental woods, wool and wheat and ores. There is a family of opossums; a case of birds, in which is a lovely pink parrot, and a white one with yellow crest. On the left as we

enter we observe weapons of the aborigines, including the famous boomerang, which, thrown by a native, returns to his feet after hitting the prey, but in an unskilful hand would be likely to destroy the sender. A case of emu eggs shows us oblong eggs larger than the largest lemons, so dark green in color that at first we mistake them for black. A beautiful and artistic exhibit fronting the entrance is a case of emu eggs set in silver filigree as ornamental inkstands and articles of vertu. The most beautiful of all not only, like the others, rests on a silver stand, but has in its inside a miners' camp in silver—men, windlass, and tent. Above it rises a tall silver tree.

INDIA.

THE first thing we observe on our left is a low case in which are paintings on mica of Hindoo deities, on patterns of turban cloth. A case of metal cups, boxes and dishes, near this, has much interest for us. There is a betel box inlaid with silver, brass and copper cups, a brass sweetmeat dish, etc. In another case is a helmet with brass and steel rings, from the Punjaub, two quivers full of arrows, spears, a coat of mail from Bengal, a sacred copper lamp from Calcutta, and other objects of interest. Beside it are glazed water vessels. Costly shawls are in one case, and three cashmere carpets are suspended near the entrance. On the right is a case of gold ornaments, the bracelets very heavy and large. A case of silk goods displays the kinds worn by Indian dignitaries. A silk garment for a man comes from Burmah. The gold and crimson striped

goods are of exquisite quality, and the sheer white muslin from Decca recalls tales of that worn by our grandmothers who were so fortunate as to have friends returned from India, which was so cobweb-like in texture that it could be drawn through a finger ring. Beyond the muslins is beautifully carved black wood furniture; in a case back of it a saddle in green and gold should be noticed, models of the carts used to convey cotton, sandals, wooden idols, two groups of figures carved in pith, representing the barber and the shoemaker castes. Here we see instruments of which we read in Indian poetry and tales, the zithern, kettle-drum and Sarange, from Madras. There are engravings of the people, arranged so that one can easily examine them, palm leaf sunshades, which are more useful than beautiful, and several pieces of stone sculpture from the Tope of Amravati. These are beneath a case of paintings on leather, which has also sandal wood and lacquered boxes. India's gums and medical plants, cotton and fibres, are also displayed. Any lady who fancies ornamenting herself with tigers' claws set in gold can do so for $378. The white marble caskets, inlaid with colored stones in flower patterns, and those of steel, inlaid with gold arabesques, must not be overlooked, nor the scarlet and gold lacquer.

In a front case is a cashmere coat, embroidered with gold, from Lucknow.

NEW SOUTH WALES.

The exhibits of New South Wales do not differ widely from those of the other British colonies in the Pacific ocean. This colony is in the southeastern part

of Australia, and has a vast area of gold fields. It is a good land for fruits and for sheep-raising. The highest peaks of the Australian mountain range are here. We note as differing from exhibits in the other colonies: tin in the ore and refined, coal, kaolin, the lace-like bark of the sycamore, pressed ferns, a quilled creature named Echidna Hystrix preserved in a bottle, large panoramic views of Sydney and its harbor, Port Jackson, one of the finest in the world and renowned for its picturesque scenery; and cases of birds with even gayer plumage than we saw in Victoria.

GOLD COAST.

When we invite all the peoples of the earth to pay us a visit, we of course entertain some who are not used to cultivated society and whose manufactures are more curious than valuable. The exhibits from the Gold Coast show us the work of savages, and consequently they interest us. We first notice black monkey skins, which form an article of export; native drums of several sizes; a quiver of arrows from the Coosa country, near the Niger river; calabashes; a warrior's hat, decorated with a dull red; native cloths, among them King Kopi Collie's Ashantee cloth; grass popo cloth; an immense hat worn by fishermen; a native stool cut from a solid block of wood; fans of skin trimmed with red cloth; and a leather shield. We are surprised by some gold filigree work, which of course is not due to a native. Some pieces of white clay are used to chalk divorced wives with, in law suits, by the successful party, and at marriage ceremonies to indicate purity. Here we

first see the ropes and bands with which the natives climb palm trees. There are hideous idols, and some wooden toys of the most primitive fashion. A god and goddess look ugly, but reconciled to their altered fortunes. The Odoon wood, which is used throughout the country for building and is a hard and durable wood, is also here. From our savage friends we go to

NEW ZEALAND,

Another of the British colonies. Entering it from the Gold Coast we find ourselves in the back part, and first see a bottle of the fungus growing on dead trees, which is exported in large quantities to China, and is worth fifty dollars a ton. Near it are large specimens of gum kauri. New Zealand flax is represented in seed and fibre. In the centre of the section is a high gilded obelisk, representing the gold found in the colony from 1862 to 1875, and amounting to $151,271,293. The largest amount was found in 1873 and 1874. We then find on our right weapons of the Maori, as the natives are called, their ornaments and garments. Among them is a feather blanket. Two of the Maori now sit as members of the National Council, four in the House of Representatives, and two of the latter have also seats in the Executive Council. Many of the weapons are made of whalebone, and have seen service in savage battles. They are sent by natives whose names are attached to them. Paori Koti sends one; a Wanganui chief another that is of ancient date and belonged to the rebel Mga Kanae, a Titikowaran. Passing these we discover muffs and tippets of gannett skins and of

albatross down. Nuggets of gold are near the entrance, and on the right more feather muffs. These are made of cormorant skins. Now we come to the skeleton of the gigantic wingless bird once found in New Zealand, but now extinct, the Moa (*Dinornis giganteus*). It is more than six feet from its feet to its back, and wingless. A great moa egg is near it.

New Zealand is 11,000 miles distant from America, and consists of three large islands, North, South and Stewart, with two groups of small ones, mostly uninhabited. It abounds in mountains, many of which are volcanic and covered with grand forests of evergreens. The scenery is beautiful. It has not only large mining interests, but is an excellent land for agricultural pursuits and stock raising.

TASMANIA

Lies about 120 miles south of Australia, and has so delightful a climate that it is considered a sanitarium for that land, from which it is divided by Bass' straits. Its shores are washed by the Pacific ocean on three sides. It has delightful scenery, and its capital, Hobart's Town, a city of 21,000 inhabitants, is famed for its beautiful situation. The colony is about seventy years old.

The exhibits are in the main similar to those of the other colonies. Naturalists will be interested in a specimen of the duck-billed platypus, which plaintively entreats, by means of a placard, "Please do not handle me; it spoils my fur;" in a cream-colored opossum, flying-squirrel skins, penguin and albatross skins. A photograph of the last native, who died not

long since at an advanced age, is worth looking at. Her Highness Queen Treecanninni had been the wife of five kings or native chiefs, and evidently needed a title to help her bear up under her extraordinary ugliness. Gold, iron, tin and coal are found, but the gold has not thus far proved so remunerative as in the other colonies.

TROPICAL ISLANDS.

Next to the British colonies come the exhibits of the Tropical Islands, in a range with the Gold coast. Behind the latter country is the small space occupied by Mauritius, the Seychelles islands and Ceylon. In Mauritius observe the fibres of plants, medicinal plants, the coco de mer nut, and photographs of natives. In Seychelles, native woods, one variety looking like molasses candy; cotton, spices, hats and baskets. From Singapore, Ceylon, come raw products, india rubber, spices and mother-of-pearl. Observe the nutmegs in their fruit, shaped like a small pear. The

CAPE OF GOOD HOPE

Succeeds to the Tropical Islands named above. Here are karosses made of skins of the cheetah, or hunting leopard, wools, barks, cochineal, minerals, wax, melon seed ornaments, ostrich eggs and feathers. One of the most interesting things is an ostrich incubator, called the Leviathan, with specimens of young ones hatched by it, at two and at fourteen days old. The latter is

about as large as a domestic hen of the Shanghai species. The inventor has a flock of four hundred ostriches, and has sold about three hundred, so that the giant bird seems secure against threatened extermination.

Among the books translated into the Kaffir language, and on exhibition, is "Bunyan's Pilgrim's Progress," translated by Rev. Tiyo Soya.

BRITISH GUIANA

Shows a variety of snakes preserved in spirits; barks, sugars, oils, and the silk grass fibre.

TRINIDAD

Has woods, canes, cocoa, baskets, nutmegs, and a fine specimen of cloves, a great cluster, as growing on the tree.

THE BAHAMA ISLANDS

Send among other products very elegant ornamental vases and flowers made of tiny shells, rare woods, conch shells, cotton, cascarilla bark, and a box of one hundred varieties of small shells.

BERMUDA.

From Bermuda come handkerchiefs and fichus in modern point lace, wrought by ladies; handsome boxes made of Bermuda cedar; two mosaic tables of native woods made by Governor Jackson, of Bermuda, from which we infer that the cares of state do not press too heavily upon him; a specimen of sago palm tree; roots of the arrow root; the candleberry tree; stratified coralline rocks; corals, conglomerates and stalagmites.

There is a copy of a letter written in 1625 by Governor Wodehouse to the Bermuda Company, giving an account of the trial of an English woman for bewitching a native woman named Tomassin. As she perversely chose to swim, when thrown into the water, rather than prove her innocence by sinking, she was put to death. (The original is deposited in the Pennsylvania Historical Society.)

CANADA.

The exhibits of Canada occupy a large space, and embrace a variety of manufactures. We suppose that a majority of our readers do not come to the Centennial to spend their time in looking at the things which they may see at any time, and therefore mention only the objects which are for some reason of especial interest, leaving those who wish to examine boots, shoes, cloths and blankets to find them unaided.

A case of furs on the right of the entrance has, beside otter, mink, martin and sable, two Esquimaux deer-

skin coats. Their red trimming proves anew that the love of ornament is common to all the human race. Near a fine billiard table is a patented "Historical Centograph," which we are unable to explain. On the east side of the partition are very artistic painted inlaid and marble panels. Beyond this partition and across an aisle is the educational department of Ontario, which is very full and large, and embraces a variety of things not always believed to belong to educational matters. There are many books of general interest, a case of scientific instruments, of botanical and zoological diagrams, the work of the blind, with mechanical appliances for their education, globes and maps, models of school and college buildings, stuffed birds and animals, plaster casts, kindergarten toys, Indian curiosities. In the rear of the educational exhibits are minerals in great variety. In the same case with the smaller specimens is the original of Mason and Dixon's survey of the line between Pennsylvania and Maryland, now owned in Halifax.

A great case of confectionery and another of biscuit, in all fanciful designs, look not only appetizing but artistic. There is gold, silver and platinum from British Columbia, one large nugget of gold from the Chaudiere river, a representation in pyramid form of the gold mined in British Columbia from 1858 to 1875, amounting in value to $38,166,970.

In a case from Nova Scotia is a small ship, rigged with ivory and white silk by a person who not only has never been at sea but is not a mechanic. Fine art illustrations from the London *Illustrated News*, hang in a case, and beyond them are exhibits connected with the London *Graphic*.

SPAIN.

From Canada we pass across the principal aisle into Spain. The entrance to this country is quite imposing, and forms large cases in which are shields and photographs of helmets and armor from the royal armory. Passing through, we find ourselves confronted by minerals, with especially good specimens of copper and lead. To go from armor to soap seems a step from the sublime to the ridiculous, but can be borne, in consideration of its being the celebrated Castile soap.

Passing through the other side of a partition we find table and glass ware, and a few fine vases. The most noteworthy object is a magnificent carved sideboard. There is also a variety of brass dishes. We notice silk goods, and crape shawls, with ladies' dress goods in variety. A very handsome carpet hangs from the ceiling, and is priced $200. Andalusian saddles sustain their world-wide reputation. A case of goods near the oak cabinet is of iron, steel, and gold, wrought in relief and for sale.

RUSSIA.

Everybody expects to find costly furs from Russia, but probably not many are prepared to see so rich stuffs in gold and velvet, and such work in silver and gold as meets our eyes on all sides in Russia's exhibit. The cold north blazes with color, as though to comfort herself for her rigorous climate. The case on the right of the entrance has very fine articles of silver in unique designs. Two ornamental pieces represent Russian

sledges with drivers, whose horses are at full speed, exerting every muscle to the utmost. Everything in the case is worth prolonged attention. In the next case is a collection of table-service articles in gold, decorated in surface enamel. The rich colors upon the gold and the characteristic Russian designs give a very choice and elegant style. We now reach a large ornamental piece in *repoussé* silver, "The Adoration of the Magi." An elegant gilt candelabra is also near the entrance. One case contains silver pitchers in a variety of designs and workmanship. One in *repoussé* is especially noteworthy.

At the left are fine candelabra. A few fine bronzes are near these, also a centre-piece of great beauty, having a warrior on horseback on top of the gold base. We now pass down on the outside of the left case, which is full of vases and other works of art in malachite, and come to the large articles in that beautiful stone, which form the greatest attraction of the section. A mantel-piece of malachite with marble mosaic and precious stones is worth $6,400. There are two large vases of pure malachite, smaller ones, and many tables, one of lapus lazuli. A great block of malachite as it came from the quarry is valued at $4,860.

Turning at the end of the malachite, and going toward the front, we observe elegant hanging lamps, an ormolu clock, whose gilded pedestal is covered with golden cherubs, and then we reach the cases of velvet and gold thread goods, which vie in magnificence with those shown by Turkey and Egypt, although these are woven instead of embroidered. Perhaps the most striking piece is the green and gold one, but a black silk with rich bouquets of flowers is lovely enough to exhaust all one's adjectives. One gorgeous silk in light blue, red and pale gold, is sold to the Pennsylvania Art Museum.

There are six cases of these elegant goods, and one of gauzes and of cheaper but still handsome dress goods.

Behind the case of gauze goods is an ebony triptych, containing a painting of our Saviour, known as the "Acheroptical Image," which is worth 1,000 roubles. The face is as satisfactory as any heads of Christ, and is surrounded by the richest gold needlework for a frame, with rows of turquoises. On the reverse is the image of St. Alexander Newsky, having in the margin of the frame of gold thread embroidery the figures of twenty of the saints celebrated by the Russian Church. These painted heads are surrounded with pearls, and the whole framework is rich in pearls and brilliants. Near this rich painting is a case of gold articles, and beyond that, one from Moscow, noteworthy for its chaste designs. Another case is devoted to bracelets, brooches, and ear-rings. Toward the middle of the apartment are several articles of furniture, whose backs are made of deer horns. A great case of furs must be looked at, and beyond it one rich in velvet cloaks lined and trimmed with rare furs. A great bear on the outside of the section extends his paws, supporting a tray, and four tiny cubs are in another spot. Near the furs is a case in which, with other things, are two valuable silver flagons, one in *repoussé*, with gold base and cover. Another is of gold with blue enamel decoration and silver statuettes in the four niches. In one case of embroidered goods the piece at the back has not an inch of plain surface.

A pavilion in the centre has india-rubber goods. Near it is a case of amber ornaments, with specimens of unwrought amber.

At the left of the pavilion are two groups in terra-cotta; some "down" capes are in a case near them. At

the back of the apartment are the educational exhibits. Some fine specimens of electrotyping hang near them. By the side of Russia is the section of Austria.

AUSTRIA.

Entering Austria from the back of the Russian section, we pass by the more commonplace goods and first notice the large collection of brass musical instruments, and the furniture in cane-work. We then reach the peculiar exhibit of Austria, the elegant and delicate Bohemian glass. This is displayed in a great variety of useful and ornamental articles in crystal as fragile as egg shells, and in colored glass decorated with exquisite arabesques. One table is devoted to green glass decorated with gold, another to opal blue with enamel decorations in Venetian style. The yellow color is made with acid. Another table has pink glass similarly decorated.

A fine glass dish on a gold standard is displayed in front. It is designed for an epergne. Near the front display of crystal ware is a case of extremely beautiful artificial flowers, snowballs, azalias, ferns, etc. Two cases of richly carved ivory meerschaums with amber mouth-pieces attract much attention, even from those who do not smoke, for the perfection of the workmanship. The bowl of one has a carving of Mazeppa, another a hunting scene, another a party attacked by wolves. The prices range from $200 to $800. An amber chandelier in one of the cases is valued at $8,000. Some painted china and articles decorated with enamel are at the left of the meerschaums, and at

the extreme left some admired Austrian laces. Behind the front displays we find one case of garnet ornaments of great beauty. In a case on the left is a fac-simile of the Austrian crown. Pictures of the Emperor and Empress hang in one of the cases.

Leaving Austria, we come to the pavilion in the centre aisle, which is devoted to Lambeth faience vases, exhibited by the English Doulton ware company. For the benefit of those who have not informed themselves upon the interesting branch of art known as ceramics, we will mention that all decorated ware that is neither china nor porcelain is called faience. The decoration of the Lambeth ware is done before the glaze. The large vase in this pavilion is the largest ever made in Lambeth faience.

GREAT BRITAIN AND IRELAND.

As was to be expected, our Anglo-Saxon relatives make a large display of manufactures of all sorts. We shall speak only of those that attract by rarity of character or workmanship.

The cases of watches attract much attention, especially the one in which is a lady's watch encrusted with diamonds, emeralds and rubies, the latter set in star-form. A solitaire diamond is in the centre of the star. Another glistens with diamonds alone. There is a fac-simile of the Duke of Wellington's watch, and of the one carried by the Prince of Wales. The second case from the front has chronographs, and the original chronometer of the inventor, John Arnold. Below the

watches are cases of optical and of astronomical instruments. Books in elegant binding fill one large case.

Arrived at the east aisle, we step to the left to inspect the display of carpets, Axminster, Wilton and Kidderminster. The Axminster medallion carpets are at the extreme left and as beautiful as velvet. The one in crimson is of the richest shade. In one section devoted to Wiltons are brocade curtains, and in another curtains in white and gold, which are worthy to match the carpets.

Turning again into the main section, we find two cases of bog-wood ornaments in great variety of design; on the right one devoted to cameos and jet. But before leaving this vicinity we return to the east side to look at the parlor furniture in one section, and especially an oak Jacobin chimney-piece inlaid with pollard oak, and an ebony cabinet. Beyond the bog-oak exhibit are, on the left, diamond, emerald and ruby sets, pearl necklaces, and one especially large and clear carbuncle.

A case of pins heaped up in profusion is worth looking at. Observe the slender entomological pins used by those who preserve insects. Near them is a small case which has needles in every stage of their manufacture. Beyond are Nottingham lace-curtains, and silks from Dublin, also a case of the badges and bookmarks made by a machine from Coventry in Machinery Hall.

The Countess of Dunraven sends a case of muslin embroidery wrought by the pupils in her work-school at Adare, Ireland. Near this fine needlework is a fine display of costly dresses. The exhibit of the needlework of the Royal Art School, under the patronage of the Queen, attracts much attention, not only for its beauty but because so much of it is the work of royal

and of titled ladies. A fire-screen in appliqué, on pale-green satin, was wrought by the Princess Christian. The exquisite gold embroidery on green velvet that covers the west wall of the exhibition booth is worth $1,500, but is outdone by the curtain valance in appliqué and embossed gold work at $3,500.

The imitations of floor-tiles by the Corticene Floor-Covering Company are conspicuous.

We now reach an exhibit which brings before us pictures of English homes and good cheer, *i. e.*, andirons, artistic grates and mantel-pieces and all the metallic belongings of the fireside.

Suspended high over a partition is a large piece of tapestry representing Christ and his apostles. Brass bedsteads, and one with pointed and inlaid posts, will be preferred by many persons for practical use to the carved ones in costly woods, and are in their way as artistic.

We have now reached the very interesting section devoted to parlor and chamber furniture in the various styles of the last two centuries. An inlaid mahogany sideboard and a tray represent the old English style of the eighteenth century. One apartment is fitted up in Anglo-Indian style; another in that of Queen Anne. A Jacobean dining-room has its chairs covered with brown leather, with an oak sideboard and table. In the Stuart bedroom the wash-stand has a tiled top. The Italian style shows a very beautiful carved sideboard adorned with bronzes. One old English set is covered with olive-green satin and has an ebony sideboard. Two mahogany tables inlaid with satin-wood represent old English of the eighteenth century, also a secretary and wardrobe of the same style. Of the same period are the two inlaid tables of satin-wood and hare-wood and

the gilt sidetable. Next to the furniture is a fine display of glass, especially in chandeliers.

One of the most interesting collections of pottery in the Exposition now invites the study of all interested in ceramic art. It is the modern style of pottery called the Doulton ware. People who think with contempt of stone-ware as only suited for homely household uses will be surprised by the beauty of color and shape displayed in this humble material by the Doulton vases and dishes. The method of ornamentation is widely different from that used in other styles. The landscapes and figures, which are executed by a lady, are incised with a graving tool and color rubbed into the lines, or not, as may be desired. Terra cotta is finished with ornamentation of the Doulton ware in a font and pulpit. The smaller articles, especially the vases, will please all who are connoisseurs in this art.

A very valuable and artistic exhibit in this section is that of silver and electroplate from Elkington & Co., of Birmingham. Their goods are valued at $100,000. The Helicon vase in *repoussé* and enamelled is $30,000, and its fame is spread abroad. But the most valuable of all their works, to art lovers, are the fac-similes of ancient works of art from the South Kensington and British Museums. The famous Milton shield in the South Kensington Museum is represented here in electrotype, and valued at $15,000. Copies of famous helmets and suits of armor hang on the outside of this exhibit, which have much interest for antiquarians as well as for artists. The silver epergnes in the front cases are in different styles after the antique. Especially beautiful are the Egyptian, the Roman, and the Egyptian enamelled dessert services. The Venus sideboard dessert service is a duplicate of the original one made for Queen Victoria.

Back of the lovely Elkington things is the varied display of brass, electro-gilt and stained glass, made by Cox & Sons, who also have carved furniture in oak, wrought iron, ornamental work and bronzes. The challenge prize of the National Musical Union, valued at $5,000, is a conspicuous object in this exhibit. It was executed for the Crystal Palace Company. It comprises a loving-cup with cover and stand, in silver-gilt, enamelled and jewelled. Two flagons, with accompanying chalices and jatens, is in similar style. Everything in this exhibit deserves careful attention.

Another interesting object in this section is a carved chest made from ancient oak beams, six hundred and sixty years old, from the choir of Salisbury Cathedral.

GERMANY.

Crossing the nave to the west side we enter Germany and admire its silks and shawls, its cambric flounces, and especially its guipure lace. In one of the lace cases is a cushion with wooden handles attached to the threads, with which a piece of pillow lace was once in process of manufacture by the deft fingers of a German lace-worker, and which are used with bewildering rapidity. A wrought muslin dress in a case by itself is very elaborate; but the most brilliant goods are the silks and cloth of gold goods made for the different markets of the world. Those designed for the East Indies are the richest in coloring and design. One marvels to see one marked for the king of the west coast of Africa, which is a marvel of beauty—gold and colored roses on a pale blue ground—and wonders if

his majesty's court corresponds in style to such magnificence. The one designed for Calcutta is as beautiful as any. The one marked "Batavia" has a bright yellow ground, with small bouquets in pink, purple, and red. The velvets in an adjoining case are also very gorgeous. A case of Nuremberg toys tells of an industry in which the Germans excel, and the dolls exhibited are beloved of all the little girl visitors. Among the bronzes are two copies of the Berlin monument to Frederick the Great, his leading men and officers represented at the base. Behind the table of bronzes is one on which ancient helmets are represented in electrotype. There are cases of jewels, with several fine sets of pearls and diamonds, and pearl ornaments, with a few cameos. The case from Stuttgart has a large opal locket, with pearls, emeralds, and sapphires about it. Silesian carpets are suspended upon one partition, and are very handsome. Some blue and white stone-ware deserves attention, and large lithographic stones. Great pieces of Nuremberg ultramarine are of the blue which we all admire, and cool-looking from their depth of color. A gilded shrine, with large figures of popes and apostles, is near the centre, and at our left a collection of porcelain from the royal manufactory in Berlin, of exquisite beauty. Finishing our hasty survey of Germany, we step into the central nave to admire the Bryant vase, which occupies a conspicuous position on an elevated platform. We refer our readers to the July number of "Harper's Magazine" for a detailed description of this work of art, which we are glad to compare at once with the famous Century Vase of the Gorham Silver Company, which occupies one section of a pavilion shared by Caldwell & Co., of Philadelphia, and Tiffany & Co. and Starr & Marcus, of New York. This

vase is a rare work of art, and is worth $25,000. It is covered with medallions and groups of symbolic figures, which are described in the leaflet given to visitors. There are many vases, centre pieces, and sets of table service in the cases of the Gorham Company, of the greatest beauty in design, and which deserve places in art galleries. We notice a ship worth $1,500, a solid silver punch-bowl, a case of ninety pieces of spoons, at $1,700, etc., and many prize pieces.

Passing through the apartment of the Gorham Company, we are among, not precisely the mines of Golconda, but diamonds that Aladdin might have gathered there in his perilous tour. This is the exhibit of Caldwell & Co., of Philadelphia. A diamond necklace, like condensed light, is $17,000; the ear-rings to match, $7,000. On the other side of the case is a yet more elegant necklace of diamonds worth $25,000, with ear-rings at $7,500. In the outside case is a good deal of Queen Anne silver, and a silver epergne won at the Cape May regatta, in 1871. Starr & Marcus occupy the rest of this section. Their exhibit is not large, but very choice. It is the artistic setting of gems that makes them so universally attractive, no less than their intrinsic value. This apartment has several fine bronzes: "Zephyre and Psyche," in electrotype, a boy listening to the music of a shell, a marble bust of Octavianus, and the bust of the beautiful Queen of Portugal, "Rebecca and Eleazar," in bronze, and a marble called "Love's Deceit." A diamond necklace of fourteen jewels is worth, without the pendant and solitaires which belong with it, $50,000. These stones are of rare size and cutting. A corundum—the rare stone so valued by Indian rulers—glows with color. A sapphire weighing twenty carats charms us with its deep azure.

This is worth $5,000. Pearls of rare size and perfection are here, and some extraordinarily large pink pearls; one rose-hued one of great size and a perfect sphere quivers like a flower upon its elastic stem. An Eastern princess could not desire finer ones. The perfect opal, too, which seems alight with inward fires, appears here begirt with diamonds. Another thing of rare beauty is the pink coral necklace, and near it a brooch of coral cameos. A pink coral brooch has four heads of cherubs, all cut from one piece. The second case has a cameo of the head of Minerva, cut by Rega, of Naples, at about the beginning of this century. A carcanet has heads of the thirteen Cæsars, with a centre piece of Mars and Venus. Another carcanet represents queens and fair women. A cameo head of Narcisse was the work of Pistrucci, a master in the art of intaglio cutting. Other cameos represent the Sistine Madonna, Marie de Medicis, Peter in prison, Mary Tudor, in amethyst, Romeo and Juliet, the Empress Josephine, Marguerite of Parma, Mary Stuart, Achilles, Napoleon, Longfellow, and Bryant, and many others. An enamelled necklace of cameos, of great beauty, is made so that its separate gems may be detached and recombined at will, or used as brooches or lockets. The cameos are twelve in number, and represent historical and mythical characters. The pilgrimage of the three kings to the place where lay the young child Jesus is exquisitely engraved in brown onyx. Attached to it by a crown is a cross with a lovely Madonna with wings. Two cameo bracelets represent the heads of Diana de Poitiers, Napoleon III., Marguerite, and five other figures. The stones are brown onyx, black and white onyx, white chalcedony, agate, jasper, labradorite, dun onyx and jasper. We have not space to describe

all the jewels, but must call attention to the Alden locket, belonging to a direct descendant of that John Alden who went wooing for his friend Miles Standish, and was persuaded by the lovely Priscilla to speak for himself. This ornament is a piece of Plymouth Rock set with diamonds.

The brilliancy of the jewels already examined has well nigh dazed us, and we would seek relief in viewing other exhibits less beautiful but for the fact that some glorious diamonds catch our eye, and almost unconsciously we find ourselves at the pavilion of Bailey & Co., of Philadelphia. Precious stones of rarity and value are displayed in great profusion, and we are constrained to say, "How happy we could be with either," and, with a sigh of regret, we pass to *repoussé* silver work of chaste design and exquisite finish. Lovely bridal presents in silver and gold, and beautiful sets of jewelry, force from us exclamations of surprise and delight. Our people may well be proud of the above firm, and lay the flattering unction to their souls that America in this line holds her own with foreign nations.

And what can we say of their near neighbors, Robbins, Biddle & Co., but that they have spared neither trouble nor expense to convince all beholders that they deserve the patronage our citizens are so willing to bestow where real merit exists, and ingenuity is kept alive in furnishing designs to please the fancy and charm the eye. "Honor where honor is due" has commanded encomiums of praise to be showered on this worthy house.

Morgan & Headly, Philadelphia, display fine jewelry. Near these is a case of shell goods from Adams & Co., of Providence, Rhode Island, and another from Northboro', Massachusetts. The Morton Gold Pen Company,

New York, display their goods in the form of an eagle bristling with pens.

After the splendors we have witnessed in cameos and gems, we do not care so much as we might otherwise do for the fine imitations displayed near the latter exhibit.

Going toward the central nave again, we are delighted with the exhibit of Rogers & Co., in *repoussé* electrotype, and with the Meriden silver plated ware which is not easily detected from solid silver. An epergne with Neptune and his goddess is especially fine.

Whoever gets into the section of the silver and jewel pavilion occupied by Tiffany & Co., New York, may at once decide upon a long call. An examination of their matchless gems might profitably fill days. The middle case of jewels is the centre of attraction in more senses than one. The diamond necklace at $80,000 is made of old East Indian gems of the purest water. A diamond feather has in its centre a pure yellow diamond of great size. A pendant and ear-rings of cats'-eyes set in diamonds are of unusual size and clearness. The opals are also of the rarest size. One diamond leaf has a white, a pink, and a smoke pearl in its margin. A perfect gem in an artistic sense is the small opera-glass in cloisonné enamel. A watch and chatelaine in Lamogne enamel is exquisite, as is also the one beyond it in the style of Louis XIV. A pearl set, the necklace having four strands, is $22,000. One fine pair of diamond ear-rings once belonged to the Empress Eugenie.

At the left of this case is one containing ornaments and silver, before which hang jewelled and gold-hilted swords presented to eminent American officers, and lent for this occasion. They were gifts to Generals Grant, Sherman, Burnside, Dayton, Hamilton, Ran-

som, Commodore Farragut, and Colonel Hawkins. In the case at the back of the section are a pair of oxydized silver candelabra, lent by James Gordon Bennett, Esq., of the most artistic design. The long case on the right of the entrance contains not only beautiful conch-shell sets, but magnificent opals, and a necklace of sards engraved in antique style which is valued at $25,000.

Behind this case are specimens of a kind of enamelling in metal which is a recent revival of an old art, and is at present peculiar to Tiffany & Co. A plaque made in this style has a fine antique head of a woman, into whose ears two Cupids are whispering their beguiling persuasions, while she queries which one she will heed. The border is inlaid with silver and niello, as is also the one near it, representing in iron *repoussé* an old Aztec shield. Beyond this unique plaque is a tea-set of five pieces in the Persian style, with flowers and foliage of exquisite fineness in *repoussé*. Many persons will pass this set by with an indifferent glance, but a connoisseur would call it the gem of the silver exhibits. Nearer the entrance is a dessert service of seven pieces in the Assyrian and renaissance style, in applied and *repoussé* work tinted with gold. This is valued at $10,000.

A centre piece in form of a ship with flowing sails is in the style of the sixteenth century, in *repoussé*, and very beautiful.

The exhibit of J. E. Caldwell & Co., Philadelphia, also deserves special mention as well as examination from the fact that their designs strike the eye as being remarkably unique. The skill in finish displayed where silverware and fine jewelry is concerned is fully up to the standard.

Members of the Masonic and other fraternities, who appreciate beauty of design in the numerous badges worn by their orders, will be attracted by the display of Messrs. James A. Haas & Co., Philadelphia. Their jewels are remarkable for beauty of design and elegant finish, and commend themselves to the knights of every order.

FRANCE.

Crossing the nave again we find ourselves in France, to whose goods a large space is devoted. Here we find choice china in great abundance, some Sèvres ware, and a good many large pieces of Palissy. A Sèvres vase in imitation of Egyptian should be studied, and the porcelain, pâte-tendre and faience. Some of the most noteworthy of the bronzes are, the "Rape of the Sabines," a "Pointer and Wounded Pheasant," and busts of "Jeanne D'Arc," and other celebrated French persons. These bronzes are displayed from F to H 42. A bust of "Washington" is valued at $2,000. The two Sèvres vases at H 41 are valued at $12,000. The Palissy ware is at D 42. One piece is framed for hanging, and much admired by ceramic critics. Two great vases at D 39 were manufactured expressly for this exposition, and commemorate the Declaration of Independence. They are valued at $8,750. An altar in enamel and gilt, at G 44, is near a group of life-size composition figures representing the birth of Christ. At H 45 we reach cases of valuable jewels; among them is a diamond necklace for $40,000, and a locket and ear-rings of cats'-eyes and diamonds, a coronet of diamonds and rubies, a wonderful enamelled box which cost the labor of two

years, a rare set of emeralds, and many other costly jewels. At I 44 are rich silks and velvets. At 48, a case of ladies' dresses, one of them in gold and embroidery, valued at $1,000. The laces are at 47, in the central avenue, and are of bewitching beauty. At the rear of the section are elegant carriages.

The exquisite Aubusson tapestry will not fail to attract the admiration of all beholders. It is wrought by hand. The skating scene on the right is as perfect as a picture, but does not excel in beauty several other pieces. In one case of jewels are necklaces of the brilliant South American beetles, those fragile beauties that have almost the lustre of opals. Another case has rare enamels. There are paste jewels that might deceive an expert. On the central nave are the rarest of artificial flowers, tulips, lilacs and other varieties.

A case of chasubles on the central nave are of the richest description. They are heavy with gold thread embroidery. A case of rich fur-trimmed goods will vie with the furs from northern lands, especially the sable-trimmed velvet cloak, and the seal-skin jacket trimmed with chinchilla. From France we pass into Switzerland.

SWITZERLAND.

This is near the great iron fountain. The cases of mathematical instruments look very perfect, but the gems of this section are its exquisite watches, especially those decorated with enamel and with precious stones. One tiny watch is set in a finger-ring with diamond sparks; another, yet smaller, is only one-third as large as the gold dollar beside it. There is a very chaste

and beautiful one with pearl-covered case, and several with diamond stars. Another has a cameo set in sparks. There are also lovely enamelled pendants and chains. A gold pen has in its handle a stem-winding calendar watch, telling the day of the week and of the month as well as the time. One of the most fascinating things in Switzerland is the clock in the toy Swiss chalet, which is also a music-box. A lovely little bird perched on top of the chalet opens its beak when the box is wound up, and pours out a tiny flood of song, turning its head cunningly from side to side all the while. This box plays twelve tunes, and is valued at $600, but another that plays but six is worth $1,000; another is worth $4,000. One of them plays one hundred and twenty tunes. A very amusing one is that having on top three figures of Arab musicians, who, when the box is wound, begin to play their instruments with dexterous fingers, and to move their small heads about in a comical fashion.

Those who have time at their command should not fail to examine the geological and topographical maps of Switzerland, than which are none more perfect, and the educational exhibit, with models of school-houses.

This section has a fine display of tamboured lace curtains in exquisite designs. Tambour work is wrought by hand. One design in palms and ferns is perfect. These come from Steiger & Co. In a case in the centre is a lavender dress with silk-lace flounces, which even the masculine visitors can see is a thing of beauty. There is a good deal of wood-carving in small articles, and some Malines tapestry, one piece representing Rubens. Cases of the well-known Swiss muslin embroidery are near the front.

BELGIUM.

Beyond Switzerland is Belgium. Here we find in front a case of priests' garments. The chasubles are of the most gorgeous character, of white silk, heavily embroidered with gold, in rich designs. In a little alcove we see sewing machines, and are about to pass them when we discover that they are embroidery machines, and the one in operation is run by an electric battery, the attendant only guiding the cloth to and fro under the needle. It is a new invention, we learn. We find a carved mantel and some brass repoussé work, and farther on a variety of elegant marble mantels, and one of verd antique.

The gems of this section are the laces of almost fabulous value, which hold one gazing at their perfect beauty as though they were paintings from the hands of the old masters. The display is arranged with admirable taste, and we know not which to admire most, the Honiton, valenciennes, the point venise, or duchesse point. The point flounces displayed over silk dresses are so beautiful that one is speechless before them. One is valued at $7,000, and in the hollow square devoted to laces are $200,000 worth.

In front of the Belgian exhibit is a carved pulpit, the figures representing scenes in the life of Christ.

BRAZIL.

It is an abrupt transition to go from the Belgian pictures in lace, and the picture of the Queen of Belgium framed in flowers of point lace, with tiara, necklace and ear-rings of the same, to a land so little developed in

industries of the finer sorts as Brazil, but we find enough to interest us.

The attention is first arrested by the pavilion in which the exhibits are displayed, which is decorated in Moorish style, and has along the sides glass tiles through which appear arabesque patterns on paper at their back. The national colors, green and yellow, appear in all directions. Near the entrance is a case of artificial flowers made of the feathers of the gay Brazilian birds. Some beautiful feather fans are in the same case. Nothing can be more beautiful in the way of natural products than the cases of butterflies and moths, and of the beetles worn as ornaments. There are sets of beetle ornaments in gold at from $25 to $35 a set.

Some good cane furniture is on the left, and vases of terra cotta with Greek ornamentation. Embossed Spanish saddles are on the right, one with a double pommel. Coffee, cocoa, and many other tropical products, are displayed, as well as varieties of woods, including rosewood and mahogany, logwood and caoutchouc. Fine meshed hammocks, used by the Indians, and a variety of Indian antiquities, help to make this an interesting collection.

As the space across the nave is occupied exclusively by the United States, we will not bewilder ourselves by examining their products now, but keep down on the left, or north, of the nave.

Next to Brazil is the exhibit of the Netherlands.

THE NETHERLANDS.

HERE we see rush mats woven in the cellular prison at Utrecht, and carpets from the Royal Factory at Delft, in

imitation of Smyrna rugs, which need no praise. The products of the Dutch colonies deserve attention, and the engravings restored to excellence from a soiled condition are wonderful. But the most charming things in this section are the papier-maché and lacquered goods. The gem of the collection is the Schiller and Goethe screen in papier-maché, covered with pictures from William Tell and Faust. It is impossible to describe the wonderful moonlight effect produced in this screen by pearl of various shades.

It may be well to retrace one's steps at this point and look at the glass exhibits of American manufacturers, which begin west of the fine silver and on the south side of the nave.

UNITED STATES.

The gas fixtures of several companies make a very ornamental appearance. The exhibit of the Mount Washington Glass Company has not only elegant chandeliers and more common goods, but beautifully painted vases and pictures on glass of Sumner, Longfellow and Bryant, with some fancy heads. The Boston and Sandwich Company also show elegant things. South of the great Mott fountain is the display of the Walker Glass-Silvering and Manufacturing Company, which has some peculiar features. Here is glass furniture which is not only beautiful but strong. A dressing-case or bureau of clear glass has a top in imitation of marble, and no one can realize without seeing it how beautiful it is. It is valued at $300. A large pier glass, with base table, is also unique. At the west end of this exhibit, which comprises many small articles of utility and beauty,

is a distorting glass which causes much merriment, as it represents the gazer as a squat figure of monstrous width. In an elongating glass the reverse is exhibited, and one may see one's self with about the proportions of a candle.

Below the glass, and near their fountain, are the iron imitations of famous bronzes made by the Mott Iron Company, designed for parks and lawns. West of the fountain is the Centennial cascade. A granite cross rises above a picturesque base, from which a small stream of water falls among calla lilies and graceful vines wrought in the stone.

Glancing at the electric exhibit from Chicago, and the case of artificial limbs; the gold foil and gold pellets for dental use, which look far more attractive here than they do when we are seated in the dentist's chair, and the exhibit of the Thomas Clock Company, we find ourselves at a large soda fountain in the nave, and cross into Mexico.

MEXICO.

Like Brazil, this tropical land shows coffee, woods, caoutchouc and fibres used in manufactures. At the back of the section is the root of a mahogany tree seven feet three inches in diameter. There are minerals of value; a case of work from Mexican ladies; wild silk, and fine hammocks.

There are beautiful pieces of white and green marble, and a piece of bronzite from the National Museum, weighing three thousand pounds. A mass of pure, solid silver is worth $72,000. Near the entrance is a great block of marble weighing fifteen thousand pounds

and sold for $270. Some painted plates, in a case on the right of the entrance, are the work of the Ticaras Indians. Leather trowsers and an embroidered leather jacket remind us of the heroes in Mayne Reid's Mexican tales.

UNITED STATES.

We have now reached the part of the building occupied by our own manufacturers, and may, if we choose, wander in a maze of ready-made clothing, India rubber goods, calicos, carpets, and things of that sort too numerous to mention. On the south side are the exhibits of book publishers, the Lippincotts, Harpers, Methodist Book Concern, and many others. The cases on the nave containing enamelled iron locks, hinges and door handles, surprise us by their artistic effect; boxes and knives also look well, arranged in cases. One of the knife exhibits contains a huge knife with etched blade and ivory handle, and fork to match. Stone-china and terra cotta are against the south side, and in their vicinity granite monuments from a Hinsdale company, which make an imposing show. The mineral exhibit of New Jersey is very interesting, as well as iron and quartz crystals from Arkansas.

We are now passing toward the east, in the rear of the exhibits on the nave. A model of Raritan Bay Pivot Bridge, the largest swing bridge in the world, should not be overlooked. Church furniture from Boston, brass work from Connecticut, tin coil and sheets might be viewed, but that we are in haste to examine the black walnut furniture from Michigan,

which fills a space representing a bed-chamber. Other companies display other styles, one set of oak, with bird's-eye maple veneers, being noteworthy.

We have now reached the region of parlor organs and pianos. In one section of pianos there is playing daily by a professional pianist at one P. M.; in another at four P. M. In the Chickering section is a piano made in 1823 by Jonas Chickering, and marked as the oldest American-made piano. Meyer & Sons show the first iron plate-frame, made by Conrad Meyer in 1832. In the exhibit of Charles M. Stieff, Baltimore, is a piano made in 1745, with but four and a half octaves, and once owned by Balfe, the composer.

Wood & Co. display in their organ pavilion a harpsichord made abroad for Charles Carroll, of Carrollton, in 1789. The Schomacker Piano Company, Philadelphia, attracts universal attention.

Near the southeast elevator is a perfume pavilion of George J. Wenck, celebrated for the variety and excellence of his perfumery. The ascent of the building by the elevator will repay one for the trouble, as the view from the tower is very fine, embracing the city with its many spires and domes, the Delaware river and a wide strip of New Jersey beyond it, the beautiful wooded country about Philadelphia, a lovely bit of the Schuylkill, and Laurel Hill Cemetery and the Centennial grounds.

In the gallery on the south are educational exhibits of the several States, with beautiful stained glass windows from an English firm, and exquisite artistic wall papers from England, the Marguerite paper in olive green and gold, designed by Walter Crane, being as artistic as a picture.

In the American department we of course find a

more extensive exhibit of manufactures than in the foreign sections.

Smith & Campion, Philadelphia, exhibit four complete sets of furniture, viz.: parlor, dining-room, library and chamber, which, for excellence of workmanship, beauty of upholstery, and careful selection and carving of frame, challenge comparison with the noted displays in foreign sections. It is impossible, by pen or word of mouth, to adequately convey an idea of the superiority of this elegant exhibit; therefore we lead you to the spot where, by personal investigation, you will concede that our praise is not too high, but rather based on indisputable evidence. Another excellent specimen of their workmanship may be found in the splendid show-cases containing the exhibit of the Meriden Britannia Company. A medal and diploma have been awarded by the International Jury to Messrs. Smith & Campion, which are justly merited by their display.

In carpets, cloths, cottons, ready-made clothing, and in most things pertaining to our daily comfort, there are displays which fully sustain the high reputation we have won as manufacturers. Especial mention cannot here be made of all that deserve praise, but only those which would be viewed with particular interest.

Whilst among the carpet exhibits we must not fail to examine the displays of Messrs. John and James Dobson, Philadelphia, and Ivins, Dietz & Magee, of the same city, who have strained every nerve to place our manufactures in this line on an equal footing with those of foreign nations both in color and finish. It will be a matter of surprise to Americans, in examining this display, to note what gigantic strides we have made in the few years devoted to this branch of in-

dustry in beauty of design and happy blending of tint. The American "Brussels" are so fine that connoisseurs are at a loss to discover any marked difference either in body or surface; and to show that our people are not slow to give credit where credit is due, nor lacking in appreciation, many of our largest hotels and handsomest residences are carpeted with them in preference to the imported. Not by any means an unimportant feature of this class of manufactures is their comparative cheapness, and purchasers will not lose sight of this fact when the time comes to replace their floor coverings.

The book exhibits of the several publishing firms have already been alluded to. Business men will like to examine the fine ledgers displayed by several firms, and the beautiful work of the Circular Border Ruling Machine from a Cleveland, Ohio, firm. This is near the eastern end of the building. Near it is a case of fine globes from H. R. Nims & Co. The Bible Society display in their pavilion, on the south side, Bibles in two hundred different tongues and dialects. Among their curiosities is a Bible said to have been owned by John Milton; one of the first edition printed in America, in 1782; a fac-simile of the first one ever printed of Tyndall's version, in 1525; a Douay and an English version of 1610, and an illuminated copy printed in Venice in 1476.

Before leaving the east end it will be well to examine the educational exhibits in the gallery in rooms on both sides of the large organ at that end. On the wall near the stairs are designs for wall paper, shawls, floor cloths, prints and other goods, from the Lowell Department of Industrial Design in the Massachusetts Institute of Technology. Going up-stairs we find in an

alcove at their head fine astronomical drawings by L. Trouvelat, Cambridge, Massachusetts, and astronomical instruments. In the first room south of this are civil engineering instruments and maps. The next one contains the works of the Massachusetts Institute of Technology, and beyond it is the room devoted to the Worcester Technical Institute. Retracing our steps we stop in front of the organ to admire the perspective of the lower floor with its kaleidoscopic crowd of visitors, and passing to the north side of it find ourselves in a small section devoted to Walter Smith's exhibit of courses of study for art institutions. Mr. Smith is the well-known director of art studies in the Massachusetts schools. In connection with it are specimens of work from free evening and the public day schools, and the Normal Art School of Massachusetts, with bas-reliefs from antiquities. In a case in this department is the exhibit of the Massachusetts Society for the Prevention of Cruelty to Animals, comprising, beside pamphlets touching the interests advocated, models of leather, wood and India rubber covered bits; compartment transportation cars for horses, cattle and swine; improved horse shoes, zinc-lined collar pad, adjustable check-rein, etc.

Descending the stairs, and passing to the west, we stop to admire the fine silks of the Cheney Brothers, from Connecticut, and pass on to the section in which firearms are displayed. In the case devoted to the Ames Manufacturing Company are fine swords, with silver and gold-plated handles and scabbards. The Colt's pistols are in range with them. Near them are the Gatling guns, that fire 1000 shots a minute and have a range of 1500 yards. Then come the Remington arms, with the name of the company over the exhibit

in letters made of pistols. The Herring safes will interest many persons. Passing to the south and left of them we reach the pavilion of the Elgin Watch Company, which is also near the Mason & Hamlin organs. In its rear is the place occupied by the cases of the Waltham Watch Company, which contains two thousand two hundred watches made in the factory in six days of ten hours each. A case of polished skates from Springfield, of the best designs, are close at hand, and will repay examination. Four cases of pipes, many of them with carved bowls and amber stems, will interest smokers. Passing to the south we find handsome and apparently comfortable school furniture, before coming to the California mineral exhibit, which is very interesting and valuable. South of the nave, as we near the centre of the building, are American musical instruments of Albert's exhibit, drums, cymbals and a variety of violins. Not far distant is a piano, bureau and table made of the celebrated Charter Oak of Hartford, Connecticut. A pavilion beyond it is decorated with and devoted to articles of Ja-se-po-ri ware, which is made of the pith of South Sea island rattan. East of it is to be seen a chamber set made of a maple tree over 200 years old that grew in Independence Square, Philadelphia. The Wakefield Rattan Company show a variety of their goods. Portable beds of a peculiar pattern, which by one movement are metamorphosed into sofas, are displayed farther south.

Not wishing to disparage the splendid exhibit of England in furniture and interior decorations, the public will pardon what may seem egotism in particularly remarking what our own manufacturers have done; therefore, when we commend the Potter & Stymus Manufacturing Company's (New York) display

to the careful study of our friends, we do so with the assurance that its superiority fully justifies us in so doing. A sideboard, exquisitely carved, elicits the admiration of all beholders, and a bed made of native woods is such a marvel of elegance and luxury that we fain would repose our somewhat wearied limbs on a couch so inviting and seemingly so conducive to pleasant dreams. The interior decorations, and especially the fresco work, reflects the greatest credit alike on both designer and artist, and has procured for this firm an acknowledgment from the Centennial Commission in the shape of a medal and diploma.

Returning toward the middle of the building we find the Lundborg perfume pavilion, on one side of which two shining nymphs drop perfume from their pitchers upon the extended handkerchiefs of visitors; and then we come to a pavilion in which the Rogers groups are exhibited. The chemical exhibits near the centre of the building, but south of the nave, are very varied and beautiful. In their vicinity are mathematical, astronomical and optical instruments.

The rest of the American educational exhibits are in the south gallery, as before mentioned, and their examination will repay teachers and all interested in the political and moral future of our country. Michigan, Wisconsin, Connecticut, New Jersey, Rhode Island, Maine, Iowa and Missouri appear here, and at the east end of the gallery the exhibit of the Hampton, Virginia, School for Colored Youths, which is well known through the Jubilee Singers.

In leaving our readers at the centre transept we would call their attention to the trophies at its dome, typical of Europe, Asia, Africa and America, which do great credit to the artists who designed and executed them.

For your patience during the tour we have just completed accept our thanks, with the wish that your dreams, on retiring, may be as bright as were Aladdin's in the days gone by.

HOW TO SEE THE EXHIBITION

IN ONE DAY.

WE assume that our readers have provided themselves before leaving their hotels with the fifty-cent note or silver piece, which is the *open sesame* to the great world's fair, as without it we shall lose a good half hour standing in the long line of discontents at the Centennial Bank waiting for our change.

Entering the gate at the head of Belmont avenue your guide greets you, and without more ado conducts you to the Department of Public Comfort, where a train of cars is in readiness to carry you round the grounds, a distance of three miles, affording a panoramic view of the numerous buildings which deck the hillsides and lawns of the Centennial City. Few persons visiting the Exhibition have any conception of its extent or magnitude, and without this pleasant little trip might wander hither and yon, lost in a maze of bewilderment and surprise.

As "Westward the course of empire takes its way," so likewise our train, following this excellent criterion, heads toward the setting sun, and in an incredibly short space of time gives Frank Leslie's and Cook's pavilions on the right a whistle-greeting and good-by, nods

simply to the Turks in their red and smoky bazaar, stops but an instant at the northern central entrance to Machinery Hall on the left, and, waving an adieu to Pennsylvania, at the head of the lake, and its next door neighbor, Vermont, proceeds on its course. Passing in rapid succession the Catholic Fountain, Campbell's Printing Press building, Noble's bijou stove pavilion and the first train of cars run in America, with the famous old engine "John Bull," we land at the Glass Works, near George's Hill. A circuit of the building has shown us the process of transforming the molten glass into articles of household use and ornament, and perhaps one of our party, in search of a souvenir, has purchased a liberty bell, a Washington's head, or a miniature art gallery, to take to the friends at home.

Embarking once more on the train, which comes at a wish, we scud by the Japanese building, which, sad to relate, is *closed*, not for repair, but forsooth 'cause a Japanese prince resides there. You'll excuse me, 't was unintentional, I assure you. There's Mississippi, built of native timber, covered with the moss so peculiar to the Southern States, and West Virginia, with its variegated woods and pleasing architectural design. Canada comes next, a structure reared of *logs*, displaying ingenuity and picturesqueness of construction. Its next door neighbor is St. George's House, the office of the English Commission. It is Elizabethan to the letter, and commands not only universal admiration, but a corresponding desire to behold the interior, which in all its appointments reflects great credit on the taste of him who furnished and upholstered it. We cannot view the State buildings with critic's eyes, as our transit from one point to another is too rapid, so their imperfections, if they have any, are passed by,

and we all agree that for the purpose intended they could not be better.

Our conductor announces the Government Building, so we alight from the coach and wander through a labyrinth of minerals from the Smithsonian Institute, to say nothing of the plaster casts of all the fish our waters contain, from the smallest of the finny tribe to the monster of the mighty deep. The Interior Department contributes curiosities without number, which I shall not weary you by describing, but prefer rather that you should stroll through this section and admire what pleases you most. A model post-office in perfect working order, even to the machine which makes the envelopes, counts and stamps them, is seen. Buy a package; they bear the Centennial stamp, and will prove acceptable to some who, not so fortunate as you, cannot see the "little giant" do its glorious work. The Navy Department is finely represented, and but for a cautionary word I fear the party would separate, some taking to ships (you can have them any size) and some preferring to cross the aisle and watch the wonderful mechanism which produces minie-balls, cartridges, rifles, caps, and all such requisites of war.

"Old Probabilities" can tell you whether the balance of our day is to be cloudy or bright, and his boon companion, the Lighthouse Board, stands close at hand ready with cautionary signals, should occasion require. Time is flying, so we must bid good Uncle Samuel, with regret, good-day, and cross to the Women's Pavilion.

Ladies, the field is yours. See what the sex *can do.* Paintings, statuary, exquisite embroidery from deft fingers in profusion greet you. Everything that female heart can wish for is open to your inspection and admiration. The decorated china will claim your

attention for a time, and justly, as it is meritorious in every sense.

With an eye to home comforts the ladies have patented some excellent articles which are daily receiving encomiums from press and public.

There it goes. What? The Fog Horn, a charming adjunct to the Exhibition, originated by a gentleman in New York for the benefit of people who rejoice in nervous temperaments, or who are addicted to headache upon slight cause. It is supposed mariners will hail this wonderful instrument with delight at a *distance*—as it can be heard for seven miles. Enviable New York, buy them all; they belong to you, and pray do humanity at large a blessing by keeping them within your confines.

High noon. By now the inner man needs sustenance, and as the Southern Restaurant and the "Trois Frères Provençeaux" are close at hand, our fast will be of short duration.

Taking the train at the Women's Pavilion, we soon reach Agricultural Hall, which we enter at the *north door*, and, moving through the centre aisle toward the south, find on our right unique displays of tobacco and collective exhibits from the States, noticeable among which are the exhibits of Lorillard, Seidenberg, Kinney Brothers, Gail & Ax, Gilroy and others, who have tastefully arranged the weed, in leaf and manufactured form; while Oregon, California, Iowa, Ohio, Massachusetts and the Central Pacific Railroad Company have left no stone unturned to give us a proper conception of the excellence of the various agricultural sections they represent.

Hecker Brothers cordially invite us to partake of their farina jelly or hot cakes, while Maillard, as an

offset, temptingly displays the perfection of bonbons. Wilson's exhibit of crackers is creditable in the extreme, and our starch manufacturers have done themselves lasting credit by the superiority of their display. The eastern section of the hall is devoted to agricultural implements and machines, too numerous to mention and too complex for your guide to explain. For beauty of finish they command our admiration, and for fitness of purpose we can justly boast of them.

Returning to the centre aisle we reach the exhibit of the Pleasant Valley Wine Company, where Mr. French dispenses samples of their various brands to thirsty mortals with a generous hand.

We could not pass "Bishop" Hess—of Köhler & Fröhling, California—by, whose wines are gaining a national reputation, as, with his "Always glad to see you," he has won us to his cause; therefore we shake him by the hand, and, as time is pressing, bid him adieu, and in a moment more have passed the southern portals of the building, leaving behind us one of the strongest bulwarks of our country—Agriculture.

We cross the car tracks, and take the Safety Elevated Railroad for Horticultural Hall, one of the finest buildings on the grounds. As we ascend the steps on the eastern side, we are struck with the beauty of the view which this point affords, and pause for a moment before entering the leafy bowers beyond. We can follow the winding course of the lovely Schuylkill for quite a distance, until it carries us on the one hand to this monster city, Philadelphia, or loses itself on the other, at the foot of Laurel Hill Cemetery.

Entering the building we admit the architectural effect is pleasing in the extreme, and what we miss in flowers is somewhat compensated for by the beauty of

the fresco, and the tasteful mingling of colors. Wonderful ferns abound, great cactus from southern climes, immense palms and cedars, costly and rare, are discovered, orange and lemon trees in bloom, emitting refreshing odors, all vying to make this spot a charming resort, either in the sultry days of summer, or when the chill of winter turns the green outside to sear.

Emerging at the western door, the perfection of landscape gardening causes exclamations of delight, and the wondrous blending of the variegated leafy plants show clearly that skill of no ordinary kind has been employed in the arrangement of these garden plots. The vista is most fascinating, and we would linger yet awhile, but for the fact that just beyond we see the dome of Memorial Hall where the treasures of art are waiting our inspection. The walk is short, but we improve each moment by a passing glance at the Brazilian, German, and Portuguese buildings, Japanese bazaar (hard work to pass *it* by), Swedish school house, Kindergarten, Pennsylvania Educational Hall, and Carriage Annex, until we reach the southwestern entrance to the Art Gallery Annex.

Canes and umbrellas are evidently not the thing in this building, as this placard upon the wall announces: "Do not point;" so be kind enough to place them in my care until after you have inspected the paintings and statuary. Nature speaking in marble, and true to nature on canvas, has made the Art Gallery almost the objective point of every visitor, so I do not wonder at your desire to remain longer, but the sun is sinking and much remains to do, so we leave the annex and hastily scan the paintings in Art Gallery proper, and, crossing the railway track to the Main Building, sigh to think that more time is not at our command.

MAIN BUILDING.

We enter this miniature world at the northeastern door and take the centre aisle toward the west, trusting that before leaving home you have carefully read our sketch of the Main Building, as it will materially assist us in our tour. The United States section in this building is the largest, extending on the south side from the eastern end to the centre transept, and on the north two-thirds of that distance. The display of cloths, prints and cutlery is very fine, and attracts our attention, while we cannot fail to note the beauty of the cases and the skill displayed in the arrangement of the exhibits.

To our right is a splendid display of the Gatling guns, Colt's and Remington's revolvers, while the model of the first cotton gin, near the Remington exhibit, will claim your attention. On the left the cutlery displays of Collins & Co., of Hartford, Connecticut, and the John Russell Cutlery Company, of Turner's Falls, Massachusetts, are very much admired. On the same side is an exhibit which we should not overlook, namely: the Electric display. It is wonderful, but rather than tell you of it in advance we will visit it after passing a short time in Belgium.

Mexico shows us at the entrance to her pavilion a tablet of silver, much larger in circumference than your centre table at home, and valued at $72,000.

The exhibit of the Mott Iron Works, on our left, is very fine, and the numerous glass and chandelier firms have displayed a great deal of taste in their displays.

France, on the right, is filled with beauties of all kinds, from the richest Lyons silk to the wondrous

Gobelin and Aubisson tapestry. We could spend the balance of our time here, but for the fact that a world of machinery is urging our inspection, so we quicken our pace, looking to the right and left, taking what "crumbs of comfort" may fall to our lot.

We have now nearly or quite reached the centre transept, and pause in an ecstacy of delight before the beautiful exhibits of precious stones, *repoussé* work and wedding presents, in the pavilions of Messrs. Bailey & Co., Robbins, Biddle & Co., Caldwell, and Starr & Marcus. The Century vase speaks for itself, and has justly merited the praise bestowed on it, and the Bryant vase challenges the admiration of all beholders. Our notices in the volume proper of these two pieces, and the wonderful cameos of Starr & Marcus, are so graphic that the necessity for a further description is rendered unnecessary.

Following the course of the centre aisle towards the western door, we pass in succession Germany, Austria, Hungary, Russia, Spain, Denmark, Egypt, Turkey, Japan, China, Chili and the Argentine Republic, on the left, with Great Britain and colonies, Canada, Norway, Sweden and Italy, on the right. We cannot pass the Elkinton display without admiring the Milton shield and celebrated *repoussé* work; the beautiful porcelain of Germany; the charming exhibit of terra-cotta ware which England makes; the cloud-like, delicate Bohemian glass of Austria-Hungary; furs from Canada that suggest a glorious comfort in winter; while, as we turn to Russia, our hands are raised in rapturous delight at the wonderful display of malachite, silver and gold work, embroidered cloths for altars, and marvels in the shape of decorated china and porcelain. In Spain we are carried back to ages past by regal lux-

uries, and Turkey displays such rugs as kings and queens alone should tread.

Denmark's pretty stoneware has so touched the American love of art in that line that few, if any, of the articles exposed to view will cross the ocean for the place from whence they came. Japan, with its wealth of bronze, is always a centre of attraction, dividing honors with the olden Empire of China in the wares for which they are respectively celebrated. Days could with ease and profit be spent within their pavilions. Norway and Sweden, the cold north states, have sent samples of their furs and eider, which, in the shape of rugs, at moderate prices, almost causes us to ticket one with our name, while the Parian-ware is perfection's self indeed. Various groups in wax, embellished with native costumes, convey an admirable idea of the people and their dress. Italy, with its fascinating mosaics, both Florentine and Roman, filigree work in profusion, coral sets of lightest tint or darkest hue, as fancy may desire, can be found on all sides; while turquoise and cameos, of such perfection as one rarely witnesses, has so charmed our ladies that it is with difficulty we force them to relinquish their further survey and go with us to Machinery Hall.

We have crossed the plateau between the buildings and stand on the threshold, wrapped in admiration, as we gaze down the broad avenue at the thousand iron arms and wheels in motion, fashioning a thousand necessities for us human beings, which without their aid we could not enjoy. Any description is unnecessary, as we shall take the centre aisle to the giant Corliss engine, and, as our time is almost spent, return by the north avenue to the starting point. But perhaps by this time you will wish to separate and wander round

the hall at will. If so, I raise my hat and say Adieu, giving a word of caution to my *compagnons du voyage.* After five o'clock 'tis hard to get a car; so, quench investigation and depart, with pleasant memories of what you *have seen.*

HOW TO SEE THE EXHIBITION

IN TWO DAYS.

IN our first day's trip we took in the five principal buildings, but our programme for to-day's excursion will be totally different.

We take the steam cars at the Department of Public Comfort, and make a complete circuit of the grounds in about twenty minutes, landing at the extreme eastern end of the Main Building. As you have no doubt read the pages of this little volume, you know just what is best to see and where to find it; therefore I shall leave you to quietly enjoy it until twelve o'clock, when, with your permission, we'll lunch at the Lafayette Restaurant.

From this point we take the central avenue to the right, and crossing the lovely Horticultural plateau find ourselves at the New England Kitchen of "Ye olden time." Happy visions of the past and memories of childhood crowd upon us with a force that only the brocade suits and towering head-dress of our grand-dames could engender. Patchwork quilts, counterparts of which we have squared as children, can be found in profusion, while spinning-wheels and ancient clocks are far from rarities. Those dear old clocks, so

tall, in which we've hid so many, many times, regardless of the protest entered by the pendulum, are hailed with joy by mature beholders, while younger persons wish in vain that we may have them back again. Had we not dined I fear the savory odor of the pork and beans would have proved irresistible; and seated at the long deal table we could do ample justice to the meal our fathers enjoyed so much. The house is small, but its contents are vastly entertaining, and some little time can be passed here to advantage. The rush is so great to see this dear old place that the guards have all they can do to keep the eager throng from crowding through the gate and trampling down the four-o'clocks, lady-slippers, marigolds, and sun-flowers which make the garden so bright and cheerful.

From the Log House we move up the avenue to the building occupied by Kansas and Colorado. This exhibit is perhaps the most unique on the grounds, and deserves the careful examination of all visitors.

The superb display of cereals, so tastefully arranged, reflects not only credit on him who originated the idea, but gives us a far better idea of what Kansas *is* and *can be made*, when immigration turns its face towards her rich and fertile lands, than we could possibly have gained from paper or from pen.

Nor is the cereal display *all* that Kansas boasts; far from it. In the centre of the hall is a representation of the dome of the Capitol at Washington, built entirely of apples: and such apples that one's mouth really waters for them, and no small effort is required to keep one's hands off. From the centre of the dome is suspended the "Liberty Bell," which is worthy a place in the best museum in our country. It is made of wheat, and boasts, as tongue or knocker, "that great big turnip

the other fellow dreamt of." The cases about the room are filled with samples of the silk grown in the State, cotton of superior quality, game, fowls and minerals.

The building is equally shared, and on the left our new sister, Colorado, has done wonders in bringing such beautiful specimens of her wealth in mineral and cereal. The indomitable energy displayed by her commissioners in overcoming the inconveniences of transportation from remote points, and in landing in safety such rich and cumbrous specimens of ore, has placed the exhibit of Colorado on an enviable plane. Nor has she stopped here; for, behold the Rocky mountains in miniature, with animals of every family, true to life in attitude, and wonderfully preserved. To Mrs. Maxwell (the female huntress) belongs the credit of this display, and it has required no little nerve to accomplish what she has achieved. A quick eye and steady hand have been her best friends at home in the far West, and when she returns it will be with the gratifying knowledge that her efforts to show what feminine courage can accomplish have been amply testified by the admiration and praise daily bestowed on her.

Down the side of the mountain tumbles a little silvery stream, winding in and out among the fastnesses, whose borders are lined with water fowl peculiar to the country, while at the mountain's base the stream empties itself into a lovely basin at the entrance to a cave. In the basin, on a rock in its centre, lazily sunning himself, is a turtle, while from the bank noiselessly glides a snake into the pool. A dog, so natural that one is almost forced to draw back, guards the entrance to the cave, which cave, dispelling the illusion, is a private entrance to the sanctum sanctorum of Commissioners Paul, Richmond and Decatur.

From this building we cross the path, and taking a look at the Jersey building (which, to say the least, is *odd* enough to suit the fancy of 'most any one) pass on to the Women's Pavilion. It cannot be described, as it is all for women; therefore the ladies will pardon us for standing at the door while they survey the interior. Perhaps as we emerge, and before crossing to the Government Building, some of the ladies may wish to inspect the Kindergarten, which is just in the rear of this building; if so, please follow us. Here the youthful mind is taught to grasp ideas by a pleasing system, which, from its simplicity, yet marked practicability, is daily growing in favor. A child naturally shrinks from what it deems the unrelenting severity of the ordinary school-room, and hastens with joy to the play-ground, or hails with delight the holiday. This fact is now being utilized, and the child, unconsciously at first, is taught by simple blocks the solving of most difficult problems; while architecture, machinery, art and horticulture can be placed within the child's province by the simplest contrivance and most ordinary playthings.

Returning to the front of the Women's Pavilion, we cross the railroad track at this point and prepare for a survey of the Government Building. Before entering let us make a circuit of the structure and examine the splendid specimens of ordnance found on all sides. A model of a monitor turret is an object of universal observation, and by ascending the steps and gaining the interior an excellent idea is furnished of the modus operandi of this coiner of death. Just beyond the turret we come to the Life-saving station, numbers of which may be found along our entire coast. The boats used in this service are of the most approved

pattern, and the buildings are supplied with every known appliance for the alleviation of suffering and the saving of life.

Directly opposite this building are two cars used in the postal service, which are worthy of examination and show the excellent system in vogue by the Post-office Department for the speedy reception, distribution and delivery of mail matter. On the other side of the building we find a hospital with full corps of attendants, with an admirable dispensary and complete stock of medicines. This bureau has been of inestimable service, and during the heated term doubtless saved the lives of many who were overcome by exhaustion or the intense warmth.

We now enter at the north door, and find on our left a capital representation of the Lighthouse system. To those unfamiliar with this service a study of the various appliances distributed will no doubt prove entertaining and instructive. Immediately adjoining this department, on the left, is the War Department exhibit, consisting in part of a series of lay-figures showing the various uniforms and accoutrements worn by our armies from continental times to the present day. Next in order come the small arms used at various periods, while the adjoining feature is a perfect working section of our arsenals, where guns and ammunition are manufactured, with the necessary machinery of the most approved pattern. We take as souvenirs a few cartridge shells and continue our investigation in the Signal Bureau, where interesting models of field service are shown in large quantities. Crossing the aisle we confront the jolly tars, in full-rigged ships and flying yachts. The display is striking, and gives an excellent idea of the requisites for the protection of our

marine interests. Turning to the left, in the centre of the building, we may find in the model post-office a letter from some friend at home, or perhaps the favorite paper, which we have ordered sent for the time being. Opposite is the Interior Department, with its models of patents unlimited. Lay-figures of our Indians in native costume; some of Washington's clothing, plate and various household utensils; portraits of the various secretaries adorn the walls; and cases on either side contain archives of the department and curiosities, in the shape of crude implements for various uses, found in remote sections of the country. On the other side of the centre aisle we find the wonderful collection of minerals made by the Smithsonian Institute, which give a better idea of the mineral resources of our country than we could possibly gain from any other source. They should be carefully studied; and should any of our party engender the gold fever while here, the exact spot where the best paying lodes are located will be designated at a wish. Beyond the minerals are plaster casts representative of the piscatory interests now being so largely developed, which are interesting from the fact that they acquaint us with the color and size of every species known to our waters. In the centre of the building, and reaching almost to its top, is an immense pyramid of coal, which attracts universal attention from its wondrous size and superiority of grade. Its arrangement reflects great credit on the men who erected this immense monument of one of the nation's greatest industries.

The day being far spent and the hour for closing the grounds at hand, I simply say:

"To all, to each, a fair good-night,
Pleasing dreams and slumbers light."

HOW TO SEE THE EXHIBITION

IN THREE DAYS.

AS our readers have perused the pages of the first and second days' trips, we need not give a *résumé* of their contents, but meeting them promptly at nine A. M., at the eastern entrance to the Main Building, we proceed without delay to the Art Gallery, where, armed with a copy of "Art Glances," we shall single out the best pictures and statuary in the building proper and annex until twelve o'clock, when we may indulge in some delicious coffee and incomparable bread at the Vienna Bakery. In our survey of the Art Gallery, "Art Glances" is an indispensable adjunct, as it is so arranged that time is utilized by its system, and we avoid to a great extent the *crowd* who wander through the halls minus any objective point, bent on seeing everything at the same time.

Only a few pictures are necessary to be mentioned, and these simply from the fact that, should our party by any mishap become separated, the gems may not be lost sight of.

GREAT BRITAIN—GALLERY L.

No. 51, "Portrait of the Duchess of Richmond;" No. 50, "Thor Battering the Serpent of Misgard;" No. 184, "Death of General Wolfe;" No. 41, "Sleeping Nymph and Satyrs;" No. 186, "Reading the Gazette;" No. 99, "May Day;" No. 107, "The Banquet Scene from Macbeth;" No. 108, "The Wood Ranger;" No. 33, "View

of the Coast of Scotland;" No. 129, "Dog and Kitten;" No. 47, "Marriage of the Prince of Wales."

GALLERY Z.

No. 162, "Only a Rabbit;" No. 43, "Baith Faither and Mither;" No. 68, "A Needy Knife-grinder."

GALLERY B.

"Studies of Two Lions," Landseer; No. 86, "The Travelled Monkey;" No. 87, "The Sick Monkey;" No. 38, "Two Women Shall be Grinding at the Mill;" No. 13, "The Siesta;" No. 11, "After the Battle;" No. 8, "God Speed;" No. 21, "A Misty Morning;" No. 123, "A Volunteer;" No. 113, "Three Jolly Post Boys;" No. 46, "Betty;" No. 48, "The Railway Station."

RUSSIA—GALLERY M.

No. 89, "Take me Down."

BELGIUM—GALLERY O.

No. 189, "The First Child."
The Castellani Collection—U, V, W.

UNITED STATES—CENTRAL GALLERY.

No. 18, "Break, break, break;" No. 23, "Bronx River;" No. 67, "On the Sands;" No. 35, "The Grove on the Heath;" No. 39, "Old Bon Church;" No. 109, "A Home by the Sea;" No. 118, "The Old Kentucky Home;" No. 72, "What the Sea Says;" No. 94, "Treasure Trove;" No. 123, "Tantalizing;" No. 129, "Solitaire."

GALLERY C.

No. 216, "Amy Robsart Interceding for Leicester;" No. 150, "Ariadne;" No. 157, "The First Battle of the

Puritans;" No. 169, "Don't Touch;" No. 229, "The Iconoclast;" No. 249, "The Return of the Herd;" No. 260, "The Reproof."

GALLERY X.

"Sunset on the Coast of Maine;" "The Yosemite Valley."

GALLERY Y.

No. 1296, "Charity;" No. 1297, "The Rabbit Seller;" No. 1289, "Chariot Race."

FRANCE—GALLERY E.

No. 68, "Lonely;" No. 76, "Rizpah;" No. 84, "The Laundress;" No. 45, "Child and Apple;" No. 48, "Portrait of Mademoiselle Croisette;" The Gobelin Tapestries; No. 56, "A Fellah Woman;" No. 63, "The Death of Julius Cæsar."

CENTRAL GALLERY—*East.*

No. 38, "Hèléne at the Fountain."

GERMANY—GALLERY F.

No. 45, "Capitulation of Sedan;" No. 60, "Young Ones;" No. 64, "An Evening Melody;" No. 67, "Happy Old Age;" No. 74, "Duet in a Blacksmith's Shop;" No. 81, "Practice makes Perfect;" No. 86, "After the Christening;" No. 115, "Before the Christening;" No. 89, "The Crown Prince of Germany;" No. 90, "Vanity;" No. 95, "Buying the Cradle;" No. 99, "The Gossips;" No. 113, "Early Affliction;" No. 133, "Natural Arch at Capri;" No. 134, "Surrender of Sedan."

AUSTRIA—GALLERY G.

"Catherine Cornaro;" No. 24, "After Dinner Nap;" No. 109, "Oriental Siesta."

GALLERY I.

No. 170, "An After Dinner Nap.'

GALLERY Z.

No. 152, "The Horse Fair;" No. 165, "The Model."

ITALY—GALLERY 1. *Annex to Art Gallery.*

Statuary.

No. 15, "Fleeting Time;" No. 19, "Blindman's Buff;" No. 45, "Love's First Whisper;" No. 50, "Angelica;" No. 58, "Bathing Girl."

Paintings.

No. 92, "Galileo at the Inquisition."

GALLERY 3.

Statuary.

No. 152, "Love's Net;" No. 154, "The Butterfly;" No. 160, "Mirror of Love;" No. 165, "Blowing Bubbles."

GALLERY 4.

No. 328, "Phryne before the Judges;" No. 340, "Love is Blind;" No. 342, "Vanity."

UNITED STATES—GALLERY 16. *Annex.*

No. 309, "A Scrub Race on the Plains;" No. 365, "Quilting;" No. 383, "Sunday Afternoon in New England;" No. 399, "Safely Landed."

GALLERY 6.

No. 405, "The Old Mill;" No. 409, "The Old Oaken Bucket;" No. 427, "Out all Night."

GALLERY 14.

No. 458, "Lake George;" No. 462, "Bo-peep;" No. 496, "Preparing Moses for the Fair."

GALLERY 12.

No. 816, "The West Wind;" No. 836, "The Yosemite Valley;" No. 852, "Virginia during the War;" No. 866, "Yankee Doodle."

CANADA—GALLERY 28. *Annex.*

No. 15, "Beware."

UNITED STATES—GALLERY 28. *Annex.*

No. 936, "Speak, Sir;" No. 976, "Almeh;" No. 980, "Tubal Cain."

GALLERY 40.

No. 989, "Macbeth Meditating the Murder of Duncan;" No. 1005, "Mount Hood;" No. 1070, Panels—"Grapes."

FRANCE—GALLERY 38. *Annex.*

No. 289, "The Vanquished."

GALLERY 32.

No. 268, "The Bather."

GALLERY 37.

No. 314, "A Concert;" No. 336, "The Fellah Girl;" No. 349, "Julia Protecting Cæsar;" No. 352, "Fascination."

BELGIUM—GALLERY 39. *Annex.*

No. 53, "After the Rain."

SWEDEN—GALLERY 11.

No. 73, "Of What is she Thinking?"

NORWAY—GALLERY 7.

No. 29, "Ruth and Boaz."

NETHERLANDS—GALLERY 15.

No. 28, "Domestic Happiness;" No. 46, "A Morning Concert;" No. 58, "A Critical Moment;" No. 67, "After the Storm;" No. 75, "Leerdam."

Twelve o'clock! By this time you will agree that we have done the Art Gallery pretty thoroughly, and, emerging from the north door of the Annex, we take the path on our right and saunter towards the Vienna Bakery, where, nothing to prevent, we shall lunch *sumptuously* on coffee and rolls.

We now cross the bridge, and in a few moments reach Horticultural Hall, whose beauty and contents we described in our first day's trip. As the view from the outer gallery of this building is very fine, we ascend the steps at the western end and revel in the beauties which nature, assisted by art, spreads out before us. Our survey of the grounds from this point finished, we proceed on our tour by the aid of Colonel Roy Stone's elevated railway to Agricultural Hall. This single-rail railway, by the way, is novel in construction and commends itself to capitalists and others interested in the progress of rapid transit and cheap means of communication with distant points.

As our time is somewhat limited, however, we shall simply stop a moment at the office, where, by the courtesy of Colonel Stone, we are furnished with a pamphlet fully describing his method, which will prove both instructive and entertaining, and then go into

AGRICULTURAL HALL.

The exhibit in this building is so varied and covers such a wide territory that we shall only visit those of our friends to-day whose names and exhibits we omitted

in the first day's excursion for lack of time. The west side from the centre, north, is devoted to aquaria and State displays, prominent among which are those of the Pacific coast States and others of the far West. In this section is an interesting silk display, with the worm feeding and spinning, made by Mr. Newman, of San Francisco, who is the first successful raiser of silk in this country. Pursuing our way along the western aisle towards the south, we come to the Argentine Republic, where we find an admirable display of skins, well dressed, and a fine lot of native woods. Next in order we take Sweden, with her exhibit of preserved fish and fishing nets. Russia presents for our investigation superior tobacco, sugar loaves, household utensils, ceramics, furs, cereals, hemp, flax and wool. Spain, in wines, has done herself lasting credit, and is not behind other southern countries in hides, flax and tobacco. In the United States department, near the centre aisle, is an excellent exhibit of cereals by Landreth & Sons, Philadelphia, which, for beauty of arrangement, attracts universal attention.

Nebraska gives us fruits and cereals of superior quality, while New Jersey is behind none in her ores, woods and grain.

In New Hampshire there are several interesting features, prominent among which are two monster hogs and the Webster plow. The hogs were nineteen months old when killed, and weighed respectively 1307 and 1250 pounds. The Webster plow, made in 1836, at Marshfield, by Daniel Webster, bears the following placard signed by him: "When I have hold of the handles of my big plow, with four yoke of oxen to pull it through, and hear the roots crack, and see the stumps all go under the furrow out of sight, and

observe the clean mellowed surface of the plowed land, I feel more enthusiasm over my achievement than comes from my encounters in public life at Washington."

Massachusetts comes next in order, with her models of fish-houses, fishing-tackle, cereals, woods, etc., etc.

Oregon, in the far West, commends herself to our favorable notice by her wonderful display of cereals, panels of bird's-eye maple, native woods, flax (four feet high), concentrated cider and apple butter in rolls, and oats eight feet high. This exhibit receives the commendation of both press and public.

Norway, with preserved fish and various nets, is constantly resorted to by those piscatorially inclined, and furnishes much pleasure to all beholders.

Mexico, our next door neighbor, has sent us rubber in the plant and ready for export, which, as a novelty as well as a necessity, is worthy of examination.

Delaware, in woods, carries off the palm, presenting a giant walnut tree nineteen feet in circumference, accompanied by her old State House bell, cast in 1763.

In the main aisle a praiseworthy exhibit of fruits is made by Ella Haller, of New York, which attracts universal attention.

In close proximity is the wonderful pickle display of Du Vivier & Co., of New York, which, for beauty of design and excellence of material used, challenges comparison.

The handsomest case, perhaps, in Agricultural Hall can be found at the exhibit of Messrs. Kerbs & Spiess, of New York (dealers in manufactured segars), made of solid ebony, handsomely ornamented with carved griffins at the four corners, and case lined inside with pink satin in folds.

In the first aisle east of the main aisle is the exhibit of Daniel Lawrence & Sons, who display Medford rum in bottles so inviting that we would fain eschew all decanters of the present day and use these bottles instead. The case, with its carving, attracts universal attention, and justly merits the praise bestowed on it.

We had almost neglected to mention two very unique exhibits, which, for novelty and utility, commend themselves to parties residing in the country.

They are known as the Tree and Post Hole Digger, and Davis Rock and Stump Elevator.

The advantages claimed for the former are, that in digging the post hole you need make it only a little larger than the post, and the size of the hole when dug is bounded only by the requirements of its purpose, and can be made of any inclination or shape. It saves time and labor.

The Rock and Stump Elevator attracts attention from its simplicity, cheapness and practicability. It can be operated by one man on level, swampy or side-hill land. Fifteen pounds applied to an eight-foot lever will raise one ton.

It is used for pressing cider and hay; makes a cheap and portable derrick, with swaying capacity in proportion to the length of the posts, reaching from three to six feet; is just the machine to lay wall with, or build and repair bridges; answers for a screw to raise buildings, and for a windlass in digging wells, or a capstan to move buildings, and is useful about many other things where a cheap labor-saving power is needed on a farm, as it can be used in any position and without posts.

The Oswego starch factory of T. Kingsford & Son is so well known, and their exhibit is so fine (to say

nothing of a beautiful case which cost $12,000), that we cannot pass them by, but halt for a moment to examine the snowy whiteness and even form of their manufacture, and we are convinced that the reputation they have gained has been merited beyond a peradventure.

Just beyond Kingsford & Co., in the centre aisle, the pavilion of the Royal Baking Powder Company, of New York, strikes the eye, where famished or fainting mortals are served with delicious muffins or exquisitely light biscuits. We stop there but a moment, and then proceed to the northern door, prior to reaching which our ladies have discovered Stephen F. Whitman's (Philadelphia) beautiful display of fine bonbons and confections, which are admired by all beholders and coveted by every one.

Crossing the main aisle the noteworthy exhibit of tobacco made by Messrs. Frishmuth, Brother & Co., of Philadelphia, demands our attention, where appreciation is challenged by the taste displayed in artistic arrangement of goods and superiority of the leaf-weed in tubs.

M 28. The exhibit of A. Speer & Sons' (Pittsburgh, Pennsylvania) Globe Plow Works is excellent. Their plows are made of the best material and entirely by machinery, which accounts for their fabulously low prices. Their reversible hillside plow is a new feature, and one worthy of the attention of farmers. This plow has two swinging mould-boards, and the handles and beam revolve on the standard.

Next in order of attractiveness comes the display of the Farmers' Friend Manufacturing Company, of Dayton, Ohio.

N 17. This is a very fine display of grain drills made

by the above company, of which B. Kuhns is President. These drills are superior in construction, very accurate, and give universal satisfaction. Their greatest improvement is in the cone gearing, by which the farmer can change the quantity in a moment by changing the speed of the feed-shaft, and without stopping the drill. Our farmer friends in this world of agricultural machinery will appreciate our selection of the best exhibits, as it saves them time and the annoyance of inquiry; therefore, on to the next.

The "Champion" exhibit of reapers and mowers made at Springfield, Ohio, and located at O, P and Q 15, Agricultural Hall, are worthy of special notice. On this space there are nine machines of different finish, consisting of single reapers, combined reapers and mowers, and single mowers. These machines have been in use for fifteen years, and have risen from their merit alone to the front rank among mowers and reapers. They are acknowledged to have no superiors, and but few equals. Their workmanship is of the finest, and for durability, lightness of draft and ease of handling cannot be excelled. The light mower is worthy of special note on account of its extra fine finish, being considered by all to be the handsomest piece of machinery in the hall. We do not commend the latter machine for its beauty of finish alone, but rather for its practicability and ease of handling, great saving of power and quality of material. We might select scores for beauty, but time and space both prevent.

T 20. The Sandwich Manufacturing Company, of Sandwich, Illinois, exhibit the celebrated Adams Self-feeding Power Corn-sheller. The corn is separated from the cob in a similar manner to that done by

hand; the cobs are not broken up and mixed with the grain, and the kernels are not cracked. The separating and cleaning are perfect. Here is also exhibited the celebrated Adams & French Harvester, which differs from all other harvesters by doing away with the troublesome canvas, and using strong vibrating rakes, not affected by the weather, for elevating the grain. Our farmers should give this their special attention.

Following our survey we come to the exhibit of the Boomer & Boschert Press Company, Syracuse, New York. They display power presses for lard and cider; also an improved apple-grater, for which a medal and diploma have been awarded this company by the judges. An apple-grater and improved cider-press is in daily operation, with a capacity of sixty to one hundred barrels in ten hours. The cider is pressed rapidly by means of a new system of racks and cloths, straining it pure and clean as it runs from the press.

Next in order comes the Taylor Horse Hay-rake, situated directly east of the fountain, in the centre of the building. This was manufactured by B. C. Taylor, of Dayton, Ohio. The superior advantages of this independent tooth and self-dump rake are daily attested to by the number of husbandmen who visit the building, and its utility and practicability can be measured by the great number (some 60,000) now in use in this country.

Before leaving the building we must not fail to stop at the exhibit of the Rumford Chemical Works, which is situated near the centre of Agricultural Hall on the main aisle, and where the generous proprietors will furnish us with a souvenir bottle of their incomparable Yeast Powder, and the lightest and sweetest of muffins it was ever man's happy office to discuss. They have

spread broadcast, with a lavish hand, samples of their wares, and our people have discovered that in this firm the housewife has a friend ready to supply us with an important requisite in the making of our "daily bread," as well when our sky of life is o'ercast with clouds, as when the sun of prosperity floods our house with light and happiness.

Having "done" Agricultural Hall, we emerge at the north door and take the train on the *north track*, and, moving in a westerly direction, pass in succession on the right the buildings of Ohio, Indiana, Illinois, Wisconsin, Michigan, New Hampshire, Connecticut, Massachusetts, Delaware, Maryland, New York, the British Government, Canada Log House, and alight at or near the Spanish Building. As both the States of West Virginia and Arkansas made a very fine display of the products of their States, which are handsomely arranged and reflect great credit on the respective State Boards, we give them a call. A survey of the buildings finished, we take the path on our right for the Glass Works, which we reach in a short time. We have mentioned this building and its exhibit in our first day's trip, and, as we are anxious to spend the balance of our day in the World of Mechanism, we hasten our steps and enter Machinery Hall, at the northwest door. Here we find along the north wall a paper-mill in full operation, making wall and commercial paper, from the pulp to the finish. Following this line we find a rubber-shoe factory, exhibiting the various stages of manufacture from the raw material as imported to the completed shoe. Next in interest is the tobacco factory, where the darkeys employed sing their plantation melodies as they stem the leaves and roll them into plugs. We pass in transitu coffee and flour-mills, chromos, meat-

choppers, etc., until we reach Whitman's Confectionery pavilion, where the process of chocolate manufacture is fully demonstrated; and, turning to the right at the centre aisle north and south, are brought face to face with the monster Corliss Engine, which runs eight miles of shafting, and furnished all needed power for the four thousand exhibits of machinery in motion. This wonderful conception and more wonderful creation has won the admiration of every visitor, and during the hot months of summer throngs of sight-seers stood at the base of its giant wheel to catch the refreshing breeze which it generously furnished. From the finite state of our glorious country, it looms up in power the infinite master of this mechanic world. The plashing of waters beyond gives proof of our near approach to the hydraulic annex, whose myriad pumps discharge their streams into the basin prepared for their reception, while, at the farther end of same, the cataract is as plainly discernible as heard.

And just here let us note the fine display of steam fire-engines made by the Messrs. Silsby, rivalling in beauty of finish and superiority of material everything of a like nature in the exhibition. Too much praise cannot be given them, as neither time, trouble, nor expense has been spared to make this exhibit par excellence *the feature*, in their line, at the exhibition.

Reaching the centre aisle once more, we are constrained to say, "backward, turn backward," so that the vast display of sewing machines (our ladies' companions) can be surveyed, with their numerous improvements, since the timeworthy Elias Howe first placed them at our disposition. At this point, on the opposite side of the aisle, is the exhibit of Messrs. William Allison & Sons, of Philadelphia, who make, in all proba-

bility, the finest display of steel in saws and tools we have ever beheld, and have justly merited the award bestowed on them by the Centennial Commission. Pursuing our course towards the eastern end of the building, we find the elegant exhibit of Messrs. Wm. Sellers & Co., one of the largest firms in Philadelphia, consisting of twenty different machines, noted for their excellence of workmanship, practicability, and superior finish. Their pavilion is daily visited by throngs who appreciate the wonderful progress made of late in labor-saving machines. In the Brazilian section, on the north side of the hall, we find a fine exhibition of silk culture, from the worm to the cocoon, where the deft fingers of woman draws the delicate thread from the boll and puts it on the spool.

Then there are numerous presses worthy of note, principal among which are those of the Hoe, Walter, and Gordon, used in printing the *New York Times*, *New York Herald*, and Philadelphia *Times*, whose impressions are so rapid man cannot count them, but leaves the operation to the delicacy and accuracy of mechanism. The envelope machines are wonderful in their automatic power, as are also the spool-cotton machines of Messrs. Clark & Co. Following in their wake came wondrous rock-drills, which bore deep holes in solid granite almost in the twinkling of an eye, while just beyond are still more wondrous quartz or stamping mills, crushing at a blow the solid ore to powder. So we might go on ad infinitum, but that time creeps on apace, and evening shadows deepen, hence we take at this point a momentary view of Maillard's superb exhibit, which is worthy our attention.

The French character and the American have often been compared, and the many points of similarity be-

tween them prominently brought out. Certain it is, that in push and energy, business capacity, and general *savoir faire*, the inhabitants of the two republics closely approach each other. Henry Maillard is a Frenchman, who came to this country in 1848, with but a few dollars in his pocket. This, with a good education, honesty, indomitable energy, and perseverance such as Maillard's, suffice to procure a fortune for their possessor. Working hard, Maillard was soon in a position to open a small store in New York. As he and his products became known and appreciated his business increased until now, when his vast premises on Madison Square are the rendezvous of the *élite* of New York society. Indeed, America, in the person of Henry Maillard, has outstripped Menier and the other Parisian chocolate makers. Let us add, that Maillard is one of the most active men in the United States. He is up and about in his immense manufactory, on West Twenty-fifth street—one of the curiosities of New York—by 8 A. M., and yet the Fifth Avenue Hotel guests will find him in his palatial *magasin*, next door to them, up to midnight. The circle of his customers and correspondents extends from the Atlantic to the Pacific; everywhere you meet with this Franco-American's sweet products, and everywhere they are appreciated. At his manufactory some 10,000 to 12,000 pounds of chocolate and bon-bon chocolate are daily manufactured, and at his stand here in Machinery Hall the process of manufacturing these famous chocolates is performed by the machines of M. Hermann, of Paris. It is almost unnecessary to add that to M. Maillard was awarded the high honor of a medal by the judges for his confections.

Near the eastern entrance we pause in astonishment before the wondrous gun of Fried. Krupp, the largest

of its kind known to the world. A happy chance that makes our parting here. Before us is the exponent of most dire distress at sea, the signal gun. It marks in camp at time of peace the rising and the setting of the sun, and when the country which we hold so dear is threatened with the clouds of war we fly to it for succor at the moment, hailing it in after time as harbinger of peace.

Before closing our day's excursion let us cross to the Main Building and pause a while at the elegant exhibit of chandeliers and gas fixtures of Messrs. Baker, Arnold & Co., Philadelphia, who have shown us what wonders can be accomplished in design and beauty of finish, where first-class artists in bronze and copper are employed in the factory. Their centre and student lamps, drop-lights and brackets command the admiration of all beholders.

We must also devote a few moments' time at the exhibit of Dreka, the stationer "par excellence" of Philadelphia, whose elegant display attracts universal attention. His articles of stationery, engraving, illuminated crests and monograms, are the finest we have ever seen, while many of the special designs exhibited are genuine works of art. The International Jury have very justly recognized Mr. Dreka's merit by awarding him a prize medal and diploma.

And now, kind friends, with deep regret, I bid you *au revoir;* I shall not say adieu, as the hours we've passed together have been so fraught with pleasure, at least to me, that I hope to lead you to "fields of green and pastures new" at no far distant day.

THE END.